

PART II THE 1975 PERFORMANCE

The Yajamāna renounces to "Love Gandharva, nymphs' thoughts."

The cart is thrown into the fire after its pipe has been removed. Then there are three Light (*ruc*) oblations of butter, recited with:

Your flames, Agni, rising in the sun,
envelop heaven with rays,
with all these bring us to light, to man—svāhā!
Your flames in the sun, o gods,
flames in cattle and horses,
with these, Indra and Agni,
give us light, Bṛhaspati—svāhā!
Give light to our brahmins,
place light in our chieftains,
light in tribesmen and servants,
with your flames give me light—svāhā!

(TS 5.7.6.3d)

यास्ते अग्ने सूर्ये रुचं उद्यतो
दिवमातन्वन्ति रुमिभिः ।
ताभिः सर्वाभी रुचे
जनार्यं नस्कृधि स्वाहा ॥
या वो देवाः सूर्ये रुचो
गोष्वश्वेषु या रुचः ।
इन्द्राग्नी ताभिः सर्वाभी
रुचं नो घत्त बृहस्पते स्वाहा ॥
रुचं नो धेहि ब्राह्मणेषु
रुचं राजसु नस्कृधि ।
रुचं विश्वेषु शूद्रेषु
मयि धेहि रुचा रुचं स्वाहा ॥

At each svāhā, the yajamāna renounces to Agni.

Finally, the adhvaryu makes three butter oblations from the palms of his hands, taking the butter from a dish (*caṭṭi*). These are called Wind's Names (*vātanāmāni*, cf. the oblations of the beginning of Episode 19: page 544). The mantras are:

You are the ocean, full of mist,
yielding moisture, blow over me,
granting happiness and delight—svāhā!
You are of the Maruts, the Marut troop,
blow over me,
granting happiness and delight—svāhā!
You are helper, worshipful,
blow over me,
granting happiness and delight—svāhā!

(TS 4.7.12.3i)

समुद्रोऽसि नभस्वा-
नाद्रंदातुः शुम्भर्मैयोभू-
रुमि मा वाहि स्वाहा ॥
मारुतोऽसि मरुतां गुणः
शुम्भर्मैयोभू-
रुमि मा वाहि स्वाहा ॥
अवस्युरसि दुर्वस्वा-
च्छुम्भर्मैयोभू-
रुमि मा वाहि स्वाहा ॥

PLATE 92 Each time, the yajamāna renounces to Agni.

These concludes the oblations for the newly installed fire. It is about 1:30 p.m. on the 9th ritual day, on which day numerous other ceremonies remain to be performed.

THE SOMA HALL

Ninth Day: April 21, 1975

EPISODE 23

Setting Up of the Soma Hall and the Hall of Recitation;

Construction of the Dhiṣṇya Hearths

(*Havirdhānamaṇḍapakaraṇam*; *Sadaḥkaraṇam*; *Dhiṣṇyanirmāṇam*)

THE HAVIRDHĀNA OR Soma Hall and the *sadas* or Hall of Recitation have to be prepared (see Figure 19, page 262). These rites occur in all Soma celebrations. Two carts, prepared by the carpenter, are moved from the western border of the mahāvedi and placed in the southern and northern parts of the havirdhāna. The Soma rites are performed under the southern cart; on the northern cart two large clay pots are kept: for water required for pressing Soma, and for pressed Soma. The two halls are prepared by the Sāmavedins and the adhvaryu. Holes are dug around their outlines, and also for the sacrificial pole at the center of the eastern border of the mahāvedi.

At the center of the *sadas*, a hole is dug for the audumbarī pole. This pole, with two-pronged top, is brought by the pratiprasthātā and erected in its hole with the prongs pointing east and west. Three Sāmaveda priests—udgātā, prastotā, and pratihartā—perform rites around it. After covering it with darbha grass and a cloth (*vastra*), a string made of darbha grass is wound 28 times around it, since 28 stutis or stotras will be chanted in the *sadas* (only one will be chanted outside the *sadas*, whence its name: *bahiṣ-pavamānastotra*, "Outdoor Chant of the Clarified Soma": Episode 25). When chanting these songs, the udgātā wears a ring of darbha grass (also called a stotra) consisting of two blades, around his finger. After each song, he inserts this stotra into the corresponding row of the string on the pole, so that "anyone can make out how many stutis have been chanted and how many remain to be chanted." In the Agniṣṭoma Soma ritual, with twelve Soma sequences and stutis, the string of darbha grass is wound eleven times around the pole.

The *mārjālīya* and *āgnīdhriya* sheds are ritually made. Back in the havirdhāna or Soma Hall, four *uparava*, or resounding holes, are dug to the east of the southern havirdhāna cart. These holes are joined together underground. Adhvaryu and yajamāna put their hands inside, ascertaining that they can touch each other. Sacrificial grass is put inside these holes and two wooden planks are placed over them and joined together. Bamboo pins are fixed in the ground so that the planks stay in position. The adhvaryu scatters soil and sacrificial grass around the planks and spreads a bullock skin over it.

In the mean time, bricks for the dhiṣṇya hearths have been placed inside the *sadas*. Each of these hearths, and also the *āgnīdhriya* and *mārjālīya* hearths, are square, with a side of one pañcami or aratni (see pages 195–196). Each consists of one layer of bricks. First comes the hearth of the *āgnīdhriya*, which consists of nine square bricks, placed around the *vainkaṇṇippāra* stone (or *prśnir aśman*), put there during the Carrying Forth of Agni (Episode 20, page 552), see Figure 41. The adhvaryu consecrates brick no. 1 with:

PLATE 92
The Yajamāna's View

Through most of the ceremonies at the Agni altar, the customary place of the Yajamāna is south of the altar. He sits on his antelope skin, his fists closed, with the brahman to his right. From this place he looks north over the altar, the six tips of the southern wing right in front of him.

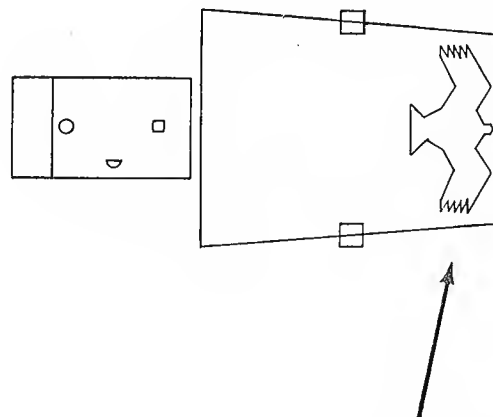


PLATE 93
Fixing the Audumbarī Pillar

"I surround you who procures brahman,
kṣatra, good offspring and increase of wealth!"

(JŚS 6:7.13-14)

One (ordinary) prakrama south of the center of the sadas hall of recitation (see Figure 19), a pole has been erected that supports the roof. Against this, the udgātā, assisted by the adhvaryu and under the smile of Nellikat Akkitiripad, fixes the audumbarī pole, around which a string of darbha grass will be wound 28 times, once for each of the stotras that will be chanted in the sadas. The udgātā pours butter on the pole, and then three times puts earth around it, reciting the above mantra.

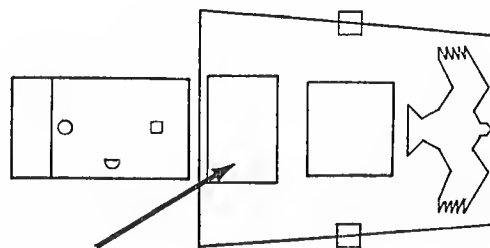
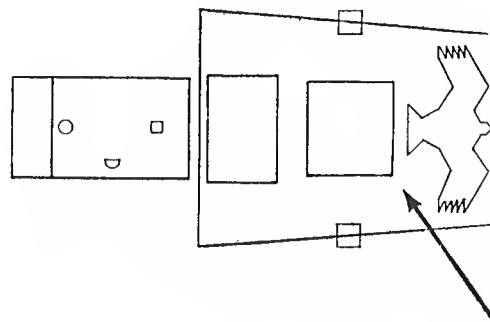


PLATE 94
Preparing the Uparava Resounding Holes

"I bestrew those that slay the demons
that slay the secret charms
that belong to Viṣṇu."

(TS 1.3.2.2k)

Four uparava resounding holes are dug in front of the axle of the southern Soma cart in the havirdhāna or Soma Hall. They are joined with each other under the ground. The adhvaryu puts sacrificial grass inside the holes. Later they will be covered with a plank and a bullock skin, and the Soma stalks will be pounded on top of these.



PART II THE 1975 PERFORMANCE

In rival invocations let radiance be mine, Agni,
we will kindle you and nourish our body.
Let the four directions bow for me.
With you as overseer may we win battles!

(TS 4.7.14.1a)

ममाम्रे वचो विह्वेष्वस्तु
वयं त्वेन्धानास्तु नुवं पुषेम ।
मह्यं नमन्तां प्रदिशश्चतस्र-
स्त्वयाऽध्यक्षेण पृतना जयेम ॥

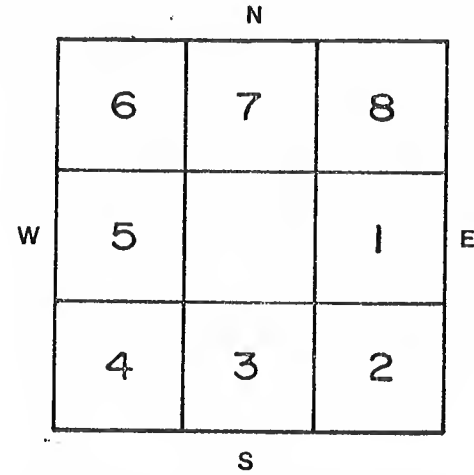


Figure 41—Āgnidhriya Hearth

He consecrates the remaining bricks with the Space-Filler mantras (lokampr-
ṇa: TS 4.2.4.4n, page 341).

The six dhiṣṇya hearths in the sadas are constructed in a row from south to north. The dhiṣṇya of the hotā is on the east-west line (pr̥ṣṭhyā), that of the maitrāvaruṇa is to its south, and the others to its north, from south to north in the order: brāhmaṇācchamsin, potā, neṣṭā, and acchāvāka. See Figure 42. The dhiṣṇya of the hotā is constructed first. It consists of twelve bricks, as in Figure 43. The adhvaryu consecrates brick no. 1 with:

Let all the gods be at my invocation,
the Maruts with Indra, Viṣṇu, and Agni.
May the wide sky be my guardian,
may the wind blow for my desire!

(TS 4.7.14.1b)

समं देवा विह्वे संस्तु सर्वं
इन्द्रावन्तो मरुतो विष्णुरग्निः ।
समान्तरिक्षमुरु गोपमस्तु
मह्यं वातः पवतां कामे अस्मिन् ॥

and the remaining bricks with the Space-Filler mantras.

The remaining five dhiṣṇya hearths consist each of eight bricks, in the same configuration. See Figure 44. Brick no. 1 of the dhiṣṇya of the maitrāvaruṇa is consecrated with:

May the gods offer me riches,
for me prayers and divine invocations.

सयि देवा द्रविणमा यजन्तां
मय्याशीरस्तु सयि देवहृतिः ।

THE HALL OF RECITATION

Divine invokers of old shall gain for us,
let our bodies be intact, rich in heroes!

(TS 4.7.14.1c)

दैव्या होतारा वनिषन्तु पूर्वे-
ऽरिष्टाः स्याम तनुवा सुवीराः ॥

and the remaining bricks with Space-Filler mantras. Brick no. 1 of the dhiṣṇya of the brāhmaṇācchamsin is consecrated with:

Let them offer for me, which offerings are mine,
the intent of my mind be fulfilled.
Let me commit no evil deed,
let all the gods befriend me!

(TS 4.7.14.2d)

मह्यं यजन्तु मम यानि हव्या-
ऽऽकृतिः सत्या मनसो मे अस्तु ।
एनो मा नि गौ कतमच्चनाहं
विश्वे देवास्तो अधि वोचता मे ॥

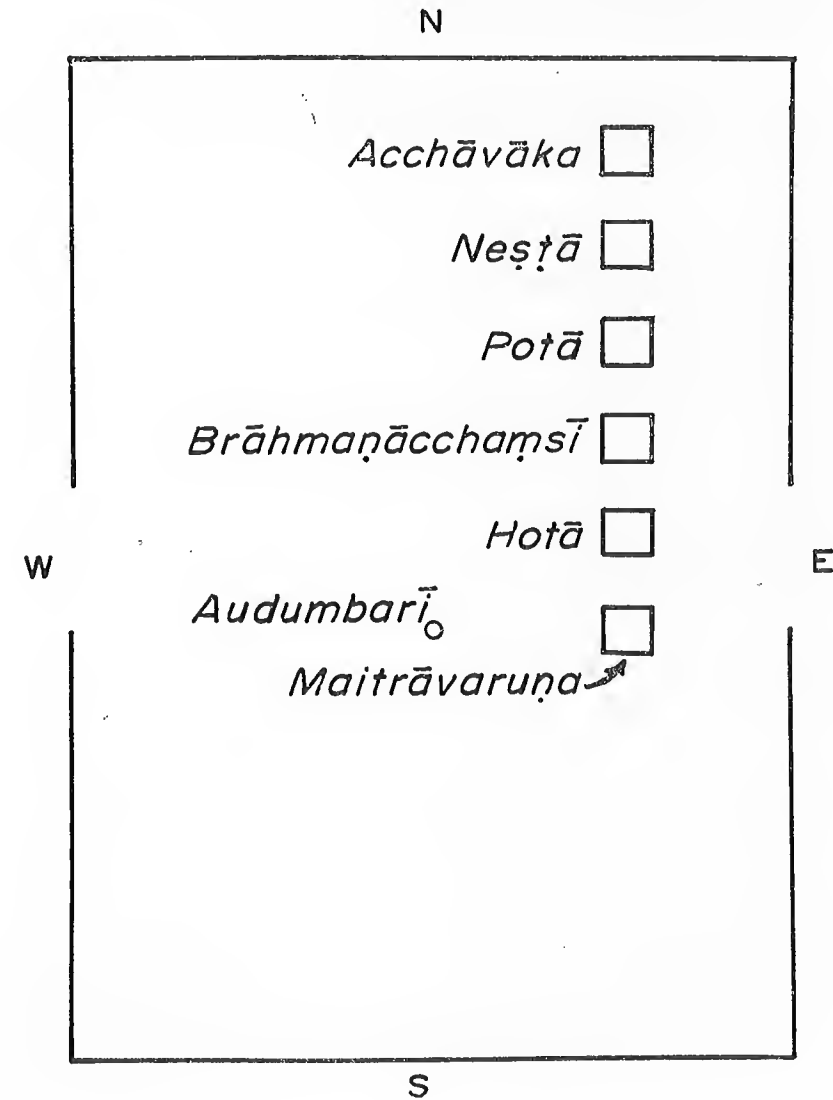


Figure 42—The Dhiṣṇya Hearths

PART II THE 1965 PERFORMANCE

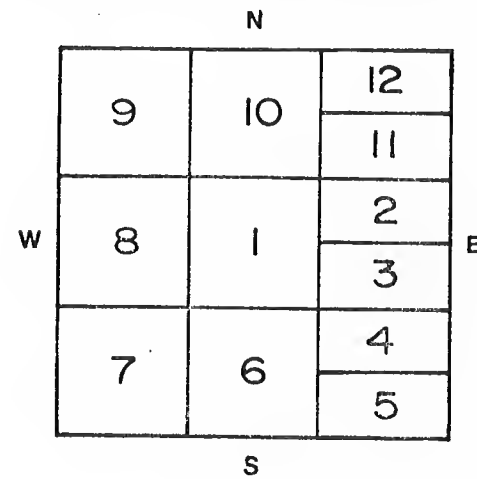


Figure 43—Dhiṣṇya Hearth of the Hotā

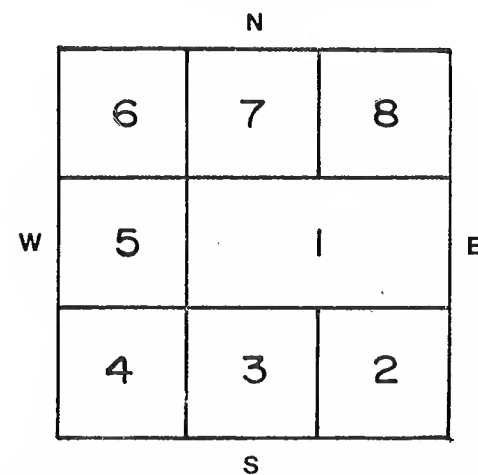


Figure 44—Dhiṣṇya Hearths of Maitrāvaruṇa, Brāhmaṇācchamsin, Potā, Neṣṭā and Acchāvāka

and the remaining bricks with Space-Filler mantras. Brick no. 1 of the Dhiṣṇya of the potā is consecrated with:

Six divine spaces, make room for us,
all gods be heroes here.
Let us not lose our children or bodies,
nor succumb to our enemies, King Soma!

(TS 4.7.14.2e)

देवीः षड्वीरुह णः कृणोत
विश्वे देवास इह वीरयध्वम् ।
मा होस्महि प्रजया मा तनुभि-
र्मा रंधाम द्विपुते सोम राजन् ॥

and the remaining bricks with Space-Filler mantras. Brick no. 1 of the dhi-
ṣṇya of the neṣṭā is consecrated with:

THE HALL OF RECITATION

Agni, avert anger ahead of us,
unfailing guardian, protect us all around.
Let your enemies be turned away,
their plans be crushed by your foresight!

(TS 4.7.14.3f)

अग्निर्मन्युं प्रतिनुदन् पुरस्ता-
-ददधो गोपाः परि पाहि नस्त्वम् ।
प्रत्यञ्चो यन्तु निगुतः पुनस्ते-
ऽमैषां चित्तं प्रबुधा वि नैशत् ॥

and the remaining bricks with Space-Filler mantras. Brick no. 1 of the
dhiṣṇya of the acchāvāka is consecrated with:

Creators' creator, lord of the world,
god Savitr overcoming hostility.
Let both Aśvins and Bṛhaspati protect this ritual,
gods guard the ritual patron from misfortune!

(TS 4.7.14.3g)

धाता धातृणां भुवनस्य यस्पति-
देवश्च संवितारमभिमातिषाहम् ।
इमं यजमश्विनोभा बृहस्पति-
देवाः पान्तु यजमानं न्ययौत् ॥

and the remaining bricks with Space-Filler mantras.

The hearth of the mārjāliya, where the Soma vessels and goblets will
be cleaned, is constructed last. It consists of six bricks. See Figure 45. The
adhvaryu consecrates its first brick with:

Let the broad bull be our refuge, rich in food,
much invoked in this invocation.
You of bay steeds, protect our children,
don't harm, don't abandon us!

(TS 4.7.14.3h)

उरुव्यचां नो महिषः शर्म यश्च-
दस्मिन् हव्ये पुरुहूतः पुरुशु ।
स नः प्रजायै हर्यश्च मृडयेन्द्र
मा नो रोरिपो मा परा दाः ॥

and the remaining bricks with Space-Filler mantras.

After the construction and consecration of the hearths and two more
Agniṣṭoma rites, yajamāna and brahman sit south of the mahāvedi. The

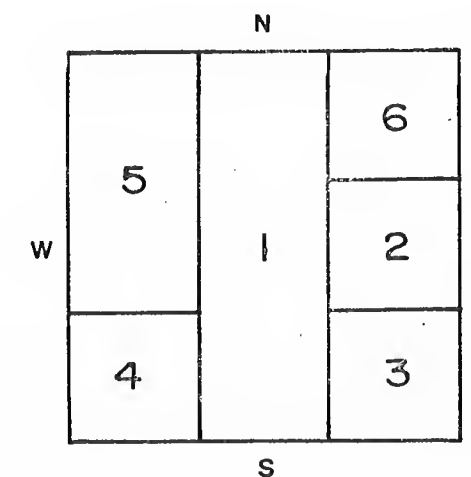


Figure 45—Mārjāliya Hearth

PART II THE 1975 PERFORMANCE

adhvaryu goes a little further east with a bundle of sacrificial grass, faces east and recites:

Divine grass!

I strew you soft as wool,

a good seat for the gods!

(BŚS 6.30:194.9-10; cf. TS 1.1.11.1h)

देवर्हि-

रुणीन्नदसं त्वा स्तृणामि

स्त्रासस्थं देवेभ्यः ।

Darbha grass is spread all over the mahāvedi, especially thick inside the havirdhāna and sadas halls, and on the āstāva area where the first stuti will be sung.

Third and Ninth Day: April 21, 1975

EPISODE 24

Carrying Forth of Agni and Soma; Animal Sacrifice for Agni and Soma;
Offerings for the Divine Instigators; Proclamation of the Yajamāna
(*Agniṣomapraṇayana*; *Agniṣomiyapaśu*; *Devasuvām Havīṃṣi*)

THE CEREMONIES OF the ninth ritual day continue with the carrying forth of Agni and Soma from the Old Hall to the mahāvedi. During Agniṣomapraṇayana (Episode 20), Agni was carried to the new offering altar, and installed there. During the Agniṣomapraṇayana he is connected with Soma and installed on the new hearth of the āgnīdhriya. Also, Agniṣomapraṇayana is more of a family affair than Agniṣomapraṇayana. Before the procession begins, the adhvaryu, yajamāna, the yajamāna's wife, and his children come to the Old Hall. The adhvaryu sits down in front of the new domestic altar, facing east. A long cloth is used to tie a turban around his head and to cover the yajamāna and his wife, who sit behind him. The hotā sits to their right (south). All get up and leave the Old Hall in procession: the brahman in front with Soma on his head, the brāhmaṇacchamsin always ready to take over the Soma, the unnetā with the droṇakalaśa and other vessels, a helper with ladles of clarified butter for the Agniṣomīya animal sacrifice, the adhvaryu with the fire, the yajamāna, and his wife. Hotā and prastotā join them with recitation and chant (of "Agni's Will," page 492). The fire is installed on the āgnīdhriya hearth. King Soma is deposited on the southern havirdhāna cart, and the ladles are put near the tail of the bird altar.

For the sacrificial pole to be erected, it has to be felled first. This rite should have taken place on the third ritual day, the day that was lost. Most of the rites of the third ritual day were combined with those of the fourth (Episodes 8 through 12). The rites relating to the sacrificial pole have remained unperformed until the ninth day, but now they are required. First the bilba tree is symbolically felled, a libation made on the stump, the branches cut off symbolically, and a pole measured of 9 aratnis, excluding the span of a

THE SACRIFICIAL POLE

hand at the bottom and a special piece, the *caṣāla*, at the top (cf. above page 306).

The carpenter has to make the sacrificial pole octagonal, and cut off its base. However, not being a brahmin, he cannot enter the ritual enclosure. Actually, he had already made the octagonal shape before the enclosure was consecrated (above page 207). So he merely waits for the pole to be carried outside the enclosure by brahmin helpers. There he symbolically makes the pole octagonal, and cuts off the base, actually; from the base he will make a goblet, the *śukra-pātram* (see above page 215). After the carpenter has cut off the piece, the brahmin helpers carry the pole back into the sacred enclosure.

The pole is erected in the hole that was previously dug—both acts belonging to the ninth day. The helpers have difficulty getting it up. The rice cake, representing the Agniṣomīya goat, is tied to the pole. All the other rites of the animal sacrifice are gone through. The dialogues of the iṣṭi, modified by the participation of the maitrāvaruṇa priest (see above page 48) take

PLATE 96

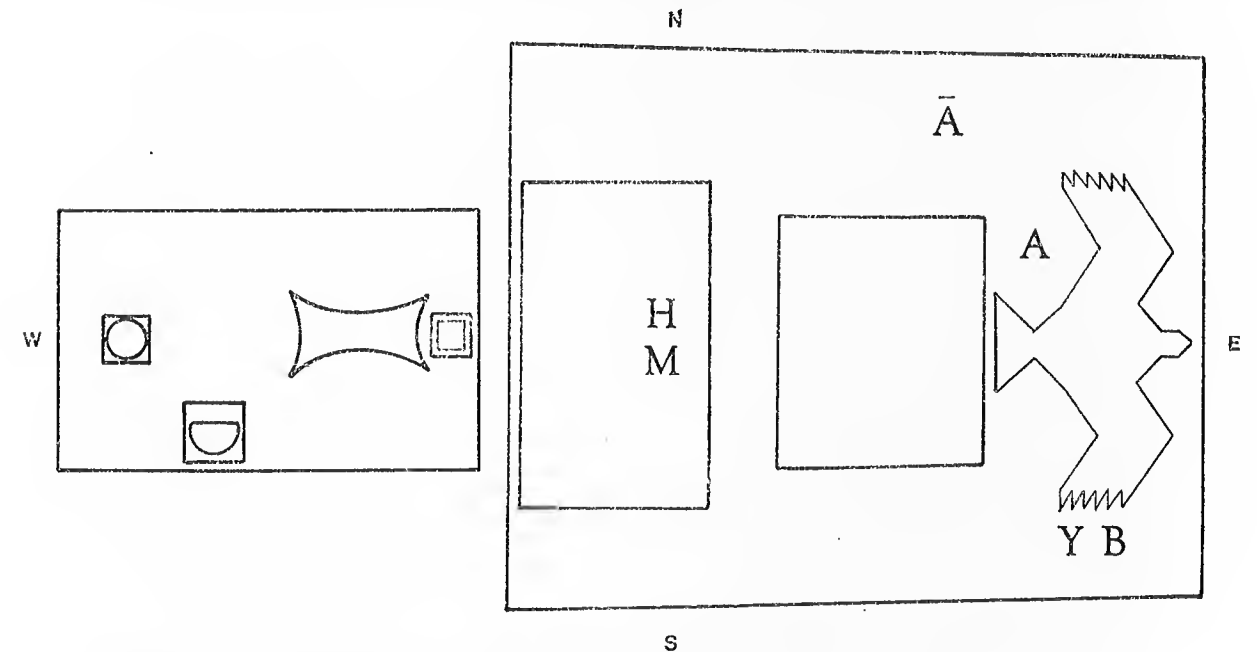


Figure 46—Position of the Priests During the Iṣṭi Ceremonies and Animal Sacrifices of the Agnicayana

- A: adhvaryu
- Y: yajamāna
- B: brahman
- Ā: āgnīdhra
- H: hotā
- M: maitrāvaruṇa

PLATE 95
Arrival of Soma and Agni

“Viṣṇu, step wide,
give us wide space to live in!
Born in butter, drink the butter,
lengthen the years of the ritual master!”

(TS 1.3.4.1d)

Soma and Agni are carried from the Old Hall to the Great Altar space by a procession consisting of the adhvaryu—who wears a turban wound from a long cloth that also covers the yajamāna and his wife—and several other priests. After arriving at the offering altar, the adhvaryu makes a butter oblation into the fire.

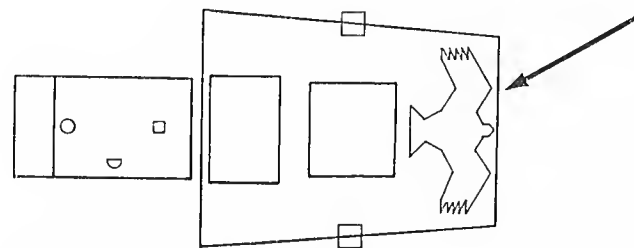
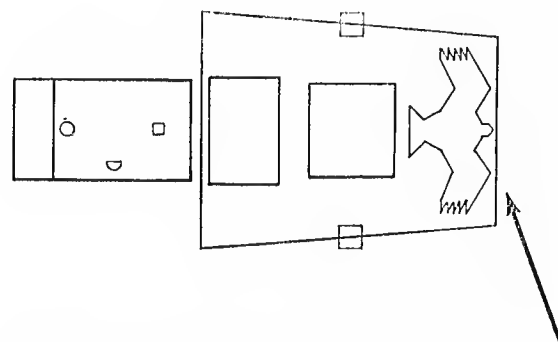


PLATE 96

Erection of the Sacrificial Pole

The sacrificial pole (yūpa) for the animal sacrifices is erected at the extreme east of the Great Altar Space. It has been there from the beginning, but had to be taken down for the carpenter to cut off a piece of its base. This is done outside the ritual enclosure, which the carpenter, a nonbrahmin, cannot enter. Afterwards brahmins carry the pole back, and erect it again.



PART II THE 1975 PERFORMANCE

place. The adhvaryu stands northwest of the Agni altar, the agnīdh on the utkara near his āgnīdhriya shed, hotā and maitrāvaruṇa in the sadas in front of their respective hearths. In all subsequent iṣṭi rites, the priests will occupy these positions. See Figure 46 on page 591.

The subrahmaṇya priest, who has been chanting his Subrahmaṇyā north of the altar each morning and afternoon since the purchase of Soma (Episode 8), chants it now adding the ancestors and descendants of the yajamāna:

Nīlakaṇṭha Śarmā sacrifices,	नीलकण्ठशर्मा यजते ।
The son of Vallabha Śarmā sacrifices,	वल्लभशर्मणः पुत्रो यजते ।
The grandson of Vāsudeva Śarmā sacrifices,	वासुदेवशर्मणः पौत्रो यजते ।
The descendant of Vallabha Śarmā sacrifices,	वल्लभशर्मणो नत्ता यजते ।
The father, grandfather, great-grandfather	जनिष्यमाणानां पिता पितामहः
of those that will be born sacrifice.	प्रपितामहो यजते ।

Toward the end of the Agniṣomiya animal sacrifice some Agnicayana rites are inserted. First come eight oblations generally called Offerings for the Divine Instigators (*devasuvām havīṃṣi*). The Nambudiris and Baudhāyana's Dvaidha and Karmānta Sūtras call them Iṣṭis for Various Seeds (*nānābijeṣṭi*). The agnīdh prepares them on the domestic altar:

- (1) black rice (*kṛṣṇavrihi*; Malayalam: *karuttanellū*);
- (2) millet (*śyāmāka*; Malayalam: *kavutṭa*);
- (3) swift rice (*āśuvrihi*; Malayalam: *navaranellū*);
- (4) *gavidhukā* (Malayalam: *celanni*);
- (5) wild rice (*nīvāra*; Malayalam: *varinellū*);
- (6) large rice (*mahāvrihi*; Malayalam: *valiyanellu [kutṭātam]*);
- (7) āmba (Malayalam: *marutandū*);
- (8) barley (*yava*; Malayalam: *yavam*).

The rites are prescribed in the Taittirīya Saṃhitā:

I. To Agni, lord of the house, he offers a cake of black rice on eight potsherds.	अग्नये गृहपतये पुरोडाश- मष्टकपालं निर्वपति कृष्णानां व्रीहीणाम् ।
II. To Soma, lord of the forest, an oblation of millet.	सोमाय वनस्पतये श्यामाकं चरुम् ।
III. To Savitr, of true instigation, a cake of swift rice on twelve potsherds.	सवित्रे सत्यप्रसवाय पुरोडाशं द्वादशकपालमाशूनां व्रीहीणाम् ।
IV. To Rudra, lord of cattle, an oblation of gavidhukā grain.	रुद्राय पशुपतये गाव्रीधुकं चरुम् ।
V. To Bṛhaspati, lord of speech, an oblation of wild rice.	बृहस्पतये वाचस्पतये नैवारं चरुम् ।
VI. To Indra, the noblest,	इन्द्राय ज्येष्ठाय

THE DIVINE INSTIGATORS AND PROCLAMATION OF THE YAJAMĀNA

a cake of large rice on eleven potsherds.	पुरोडाशमेकादशकपालं महाव्रीहीणाम् ।
VII. To Mitra, truthful, an oblation of āmba grain.	मित्राय सत्याया- ऽऽम्बानी चरुम् ।
VIII. To Varuṇa, master of law, an oblation of barley.	वरुणाय धर्मपतये यवमयं चरुम् ।
(TS 1.8.10.1a)	

The yajamāna renounces, respectively, to Agni, lord of the house; Soma, lord of the forest; Savitr, of true instigation; etc.

The adhvaryu goes to the south of the altar, takes the yajamāna by the hand, and recites:

b. May Savitr of instigations instigate you, Agni of lords of the house, Soma of lords of the forest, Rudra of cattle, Bṛhaspati of speech, Indra of nobles, Mitra of truth, Varuṇa of masters of law!	संवित्ता त्वं प्रसवानां सुवता- मग्निगृहपतीनां सोमो वनस्पतीनां रुद्रः पशूनां बृहस्पतिर्वाचा- मिन्द्रो ज्येष्ठानां मित्रः सत्यानां वरुणो धर्मपतीनाम् ।
c. Gods that instigate gods, instigate him, descendant of Vallabha Śarmā, to freedom from enemies, great lordship, great mastery, great rule over people!	ये देवा देवसुवः स्थ त इममासुष्यायुण- मनमित्राय सुवध्वं महते क्षत्राय महत आधिपत्याय महते जानराज्याय ।
(TS 1.8.10.1b-c)	

The adhvaryu addresses all who are present:

This is your Kaśyapa king!	एष वः काश्यपो राजा ।
(BSS 10.56:58.16; cf. TS 1.8.10.1d ¹)	

The name Kaśyapa is used because Kaśyapa is the yajamāna's gotra, or patrilinear clan. All those who are present reply:

Soma is the king of us brahmins!	सोमोऽस्माकं ब्राह्मणानां राजा ।
(TS 1.8.10.1d ²)	

The yajamāna recites:

Earth! Sky! Heaven!	भूर्भुवः सुवः ।
e. This kingdom has been truly conferred, Varuṇa has diffused his own body, we have become obedient to pure Mitra, we have magnified the name of cosmic order!	प्रति त्यक्तमं राज्यमधापि स्वां तनुवं वरुणो क्षशिष्ठे- च्छुचैर्मित्रस्य व्रत्या अभूमा- मन्महि महत क्रतस्य नाम ॥

He wipes his face and continues:

PART II THE 1975 PERFORMANCE

- f. They have all become hosts of Varuṇa.
Mitra in his course has overcome hostility.
The pious follow cosmic order,
Trita has taken our old age!

सर्वे वाता वरुणस्याभूवन्
वि मित्र एवैररातिमतारी-
दस्युदन्त युजिया क्रतेन
व्यु यितो जस्मिण न आनद् ॥

and wipes his face again.

The yajamāna then takes three Viṣṇu strides to the east, reciting:

You are the stepping of Viṣṇu,
you are the step of Viṣṇu,
you are the stride of Viṣṇu!

विष्णोः क्रमोऽसि ।
विष्णोः क्रान्तमसि ।
विष्णोर्विक्रान्तमसि ॥

(TS 1.8.10.3g)

After this, the Agniṣomīya animal sacrifice is completed with the offering for Agni Sviṣṭakṛt.

The remaining ceremonies are direct preparations for the next day, which is the pressing day (*sutyāha*). The pratiprasthātā prepares milk, curds, and parched rice, powdered and not powdered. He also prepares darbha grass and fire sticks for the next day and for the iṣṭi for maitravāruṇa on the last day. The adhvaryu and yajamāna take the Soma vessels and implements and put them in their places in the havirdhāna, mārjāliya, and āgnīdhriya sheds. With these activities the ceremonies of the ninth ritual day are completed.

Tenth Day: April 22, 1975

EPISODE 25

Continuation of the Soma Ritual; Outdoor Chant for the Purified Soma
(*Bahiṣpavamānastuti*)

SO FAR WE have met with relatively quiet days as well as very busy, even frantic days (such as the first, fourth, and ninth ritual days). From now on we are caught in a whirlpool of rites, often overlapping, which continue for three days and two nights through the twelfth and last day. Most of these rites belong to the Soma ritual and will be described only summarily. However, specific Agnicayana rites occur along with the others, not to mention the fact that the bird-shaped Agnicayana altar continues to function as offering altar, and its fire as the main receptacle for the oblations. In the remaining portions of the present description, Agnicayana rites will be singled out.

For the Soma ceremonies the reader is once again referred to the work of Caland and Henry, which provides the relevant details. The material is also accessible in the Śrautakośa. However, these works are confined to the prototype of Soma ritual, i.e., the Agniṣṭoma. In the following pages attention will therefore be paid to special features of the Atirātra, which modify

THE SOMA—PRESSING DAY

or go beyond the Agniṣṭoma. These features are mostly related to the 17 Soma sequences of the Atirātra, which are added to the 12 Soma sequences of the Agniṣṭoma (see above pages 49, 54). The differences, however, are not confined to these additions. Several of the first 12 stutis and śastras of the Atirātra are different, or partly different, from the 12 stutis and śastras of the Agniṣṭoma. Differences in the stutis induce differences in the śastras, which often begin with the same verses upon which the immediately preceding stutis were based. In sum, the amount of material from R̥gveda and Sāmaveda incorporated in the Atirātra, which is not found in the Agniṣṭoma, is enormous. I shall mention all relevant hymns, verses, chants, and songs. I shall translate only the sources (generally ṛks) from which the stutis are constructed, which are also the beginning verses of the accompanying śastra. With the exception of the first, I shall not translate the remaining parts of the śastras, or śastras textually different from the preceding stutis. I shall concentrate on what is ritually significant, viz., the structure of the chants and recitations. This structure is generally arrived at on formal grounds, not on account of meaning. Many verses are included, for example, because of their meters or because they contain particular words or expressions. In some of the recitations (like the Ṣoḍaśi Śastra) the entire composition is arrived at on formal grounds and a translation of the result would be meaningless. While the structure in such cases can be regarded as significant, in terms of meaning it makes no sense.

The activities of the tenth day, the sutyā or Soma-pressing day, start on April 22 at about 2:30 A.M. Implements for the eleven animal sacrifices (Episode 26) are prepared. When the ladles have been prepared, they are addressed by the adhvaryu:

Sit on your dear seat
with your dear name!

प्रियेण नाम्ना
प्रिये सदसि सीद ।

(TS 1.1.11.2q^b)

The yajamāna takes possession of the ladles with his usual mantras:

Whatever, Agni,
in my ritual is spoilt;
whatever of butter, Viṣṇu,
may be spilt;
with that I strike the enemy, die-hard,
I place him in the lap of destruction!

यन्मे अग्ने अस्य यज्ञस्य रिप्या-
द्यद्वा स्कन्दादाज्यस्योत विष्णो ।
तेन हन्मि सपत्नं दुर्मरायु-
मेन दधामि निर्ऋत्या उपस्थे ॥

(TS 1.6.2.1e)

An Agnicayana rite follows: Agni is “yoked” with three mantras, which the adhvaryu recites while he touches the five layers from top to bottom (as he did after the completion of the altar, above page 543, and will do again, below page 654):

PART II THE 1975 PERFORMANCE

- a. I yoke Agni with glory, with butter,
divine bird strong with power;
may we fly the expanse of the ruddy one,
mounting heaven beyond the highest vault!
- b. Your wings, bird, are unaging,
you strike demons with them, Agni,
let us fly with them
to the world of the virtuous,
where the first born seers live!
- c. You are piled, ocean-born drop,
clever and wise griffon,
gold-winged bird, active and impressive,
who has sat in its place, firm!
- (TS 4.7.13.1a-c)
- अग्निं युनजिम् शर्वसा घृतेन
दिव्यं सुपर्णं वयसा बृहन्तम् ।
तेन वयं पतेम ब्रह्मस्य विष्टपम्
सुवो रुहाणा अग्निं नाकं उत्तमे ॥
इमौ ते पक्षावजरौ पतत्रिणौ
याभ्यां रक्षांस्स्युहस्स्यंसे ।
ताभ्यां पतेम सुकृतासु लोकं
यत्रर्षयः प्रथमजा ये पुराणाः ॥
चिदसि समुद्रयोनिरिन्दु-
र्दक्षः श्येन क्रतावा ।
हिरण्यपक्षः शकुनो भुरग्यु-
र्महान्सुघस्ते ध्रुव आ निषत्तः ॥

The adhvaryu calls the yajamāna, as he does on all important occasions:

Come yajamāna! एहि यजमान ।

Soma is taken off the southern havirdhāna cart and placed under it, the pressing stones are arranged upon the bullock skin on top of the planks, and the hotā begins to recite the Morning Litany (*prātaranuvāka*). This recitation lasts for about an hour, and consists, among Kauṣītakins, of 360 Rgvedic verses, in which Dawn (*uṣas*) plays an important part (cf. ŚSS 6.2; translation in Caland-Henry 2.428–459):

RV 10.30.12 (3×)	=	3			
1.74.1–9	=	9	RV 4.52.1–7	=	7
1.1.1–9	=	9	1.49.1–4	=	4
6.16.15–27	=	13	7.77.1–6	=	6
2.5.1–8	=	8	7.78.1–5	=	5
4.7.2–11	=	10	7.79.1–5	=	5
4.2.1–20	=	20	7.80.1–3	=	3
7.12.1–3	=	3	7.81.1–6	=	6
7.16.1–12	=	12	1.48.1–16	=	16
3.16.1–6	=	6	1.92.13–15	=	3
3.10.1–9	=	9	1.92.1–4	=	4
8.23.1–30	=	30	5.79.1–10	=	10
1.150.1–3	=	3	1.3.1–3	=	3
1.140.1–7	=	7	1.22.1–4	=	4
5.11.1–6	=	6	1.30.17–19	=	3
5.6.1–10	=	10	8.85.1–9	=	9
1.30.20–22	=	3	8.8.1–23	=	23
		161			272

MORNING LITANY

	272		328
RV 5.74.1–10	= 10	RV 1.47.5	= 1
5.76.1–5	= 5	8.26.1–5	= 5
5.77.1–5	= 5	1.34.1–12	= 12
1.116.1–25	= 25	10.41.1–3	= 3
7.73.1–5	= 5	5.75.1–8	= 8
7.74.1–6	= 6	5.75.9 (3 ×)	= 3
	328		360

Soma vessels, cups, and goblets are arranged. The adhvaryu, accompanied by yajamāna's wife and neṣṭā, brings *ekadhāna* waters in five pots (in the Agniṣṭoma there are three). These waters will be used for pressing Soma. The adhvaryu offers a cup with curds (*dadhigraha*) and, as first Soma cup, the *upāṃśu* cup, for which six Soma stalks have been pressed.¹ Assisted by pratiprasthātā, agnīdh, and neṣṭā, the adhvaryu presses a fair amount of Soma by pounding the stalks on the plank with the pressing stones.

The chanters, udgātā, prastotā, and pratihartā, enter the havirdhāna or Soma Hall, touch the havirdhāna carts, and sit down. The udgātā chants:

*namaḥ pitṛbhyaḥ pūrvasadbhyo namas sākanniṣadbhyaḥ / yuñje
vācāṃ śatapadīm gāye sahasravartanīm gāyatra traiṣṭubhaṃ jagat /
viśvā rūpāṇi sambhṛtam / devā ōkāṃsi cakrire //*

(JA 60.1–2)

immediately followed by the Viśvarūpa chant, which is based upon it:

*namaḥ pitṛbhyaḥ pūrvasadbhyom / namas sākanniṣadbhāyā yuñje
vācāṃ śatā hṃ bhā o vā / yuñje vācāṃ śatapadom / gāye sahasravar-
tanīm gāyatan trayiṣṭubhā hṃ bhā o vā / gāyatan traiṣṭubhañ
jagom / viśvā rūpāṇi sambhārtān devā ōkāṃ sāyicā hṃ bhā o vā //*
(Ūṣāṇi = RG 1.1; cf. JB 1.74; JSS 8)

Homage to the ancestors, sitting in front,
homage to those who sit together.
I harness the voice of ahundred verse,
I sing in a thousand turns,
with meters gāyatrī, triṣṭubh, jagatī.
All the assembled forms
the gods have taken up as their abodes.

The udgātā wipes the dropakalaśa vessel and places it over the uparava holes. The adhvaryu offers the antaryāma cup and filters Soma through a

¹ The Nambudiris do not offer the optional *adābhya* and *aṃśu* cups.

PART II THE 1975 PERFORMANCE

cloth into the various goblets, cups, and vessels. Several Soma cups are offered to pairs of deities (*dvidevatya*).

The first stuti chant is about to begin. Starting from the uparava holes in the Soma Hall, adhvaryu, the three chanters (prastotā, udgātā, pratihartā), yajamāna, brahman, and pratiprasthātā crawl on the altar, in serpentine movement and holding each other's shoulders, "as hunters approach their prey." Each makes an oblation into the fire, but the Sāmavedins and the brahman make two. They crawl off the altar and move toward the *āstāva* spot, northwest of the altar. Three cloths have been placed on the ground for the chanters to sit on. They sit down, the prastotā facing west, the udgātā north, and the pratihartā south. There they sing the Outdoor Chant for the Purified Soma (Bahiṣpavamānastotra). This chant (stotra or stuti) consists of nine *stotriyās*. It is the first of the twenty-nine chants that characterize the Atirātra.

A *stotriyā* is a unit of chant consisting of verse set to a melody (*sāman*). The verses are generally ṛks from the Ṛgveda. They are listed in the Jaiminiya Ārcikā. The melodies (with certain verses set to them) are listed in the Grāmageyagāna or Grāmegeyagāna (GG: "songs to be sung in the village") and Āraṇyakagāna or Araṇyegeyagāna (AG: "forest songs" or "songs to be sung in the forest"). Many of these chants are used in the Agnicayana, as we have seen. The ritual stotra or stuti chants, however, which are now beginning, are generally listed in the Ūhagāna (UG) or in the Rahasya (or: Ūhya)-gāna (RG; "secret songs", which the Nambudiris call: Ūṣāṇi). What characterizes these last two collections is that each three chants sung to the same melody are written out in full.

In some cases, the correspondance between ṛks (or other underlying verses) and sāmans is complicated. A complex pattern, which is common, results when two ṛks are turned into three sāmans by a process of overlapping. Illustrations will follow. In other cases, the correspondance is simple: one ṛk is turned into one *stotriyā*. This applies to the Outdoor Chant of the Purified Soma.

Like all sāmans, each *stotriyā* consists of five parts or portions (*bhakti*): *prastāva* ("prelude"), *udgītha* ("chant"), *pratihāra* ("response") *upadrava* ("accessory"), and *nidhana* ("tail" or "finale"). In general, each of these five parts should be sung in one breath. Sometimes breathing is allowed within one portion. This is indicated in the manuscripts by a hyphen ("-") and I shall indicate it by an oblique stroke ("/"). In the ritual chants, the text is generally preserved only in the *prastāva*. In the other four, it is fragmented and/or hidden by syllables, which is called "unexpressed chant" (*aniruktagāna*). As a rule, the *prastāva* is chanted by the prastotā, the *udgītha* by the udgātā, the *pratihāra* by the pratihartā, the *upadrava* again by the udgātā, and the *nidhana* by all three. Sometimes there is an "intermediate finale" (*antarnidhana*) following the *udgītha* and sung by the trio. There are other

OUTDOOR CHANT FOR THE PURIFIED SOMA

variations. In singing these portions, the chanters often overlap. For example the *udgītha* starts almost always before the *prastāva* is over.

The Outdoor Chant is sung in accordance with the melody of the *gāyatra sāman*. The *gāyatra* melody is used in all the stutis of the morning pressing (nos. 1-5), in the first stuti of the midday pressing (no. 6), and in the first stuti of the third pressing (no. 11). It does not occur elsewhere in the Atirātra. In the *gāyatra sāman*, the *prastāva* contains the beginning words of the underlying text, and the *udgītha* is always:

ō vā ō vā ō vā hṃ bhā ō vā.

This is chanted by the udgātā. The partiharta sings *hṃ* together with the udgātā, breathes in, and chants *vāk* while he holds his breath (and therefore almost inaudibly). Some of the other priests should also chant *ō* together with the udgātā: yajamāna and brahman always; maitrāvaruṇa, brahmaṇācchamsin, and acchāvāka, whenever they do not recite the following śastra; moreover, the acchāvāka should abstain when the hotā recites the succeeding śastra.

At the beginning of each stuti, the three chanters sing "ō hṃ." As we have seen, the Outdoor Chant of the Purified Soma consists of nine *stotriyās*. These differ only with respect to the *prastāva*, the remainder being chanted in the *gāyatra* manner, which has just been described. (There is one minor exception, which occurs in the first *stotriyā*: its *udgītha* does not include *hṃ bhā*.) For each *stotriyā*, it is therefore sufficient to list the *prastāva*, the source in the Jaiminiya Ārcika (JA)¹, and the (textual) source in the Ṛgveda:

- I. *pavasva vāco agriyōm* (JA 72.1; RV 9.62.25)
- II. *tvaṃ samudriyā apōm* (JA 72.2; RV 9.62.26)
- III. *tubhyam imā bhuvanā kavōm* (JA 72.3; RV 9.62.27)
- IV. *pavasvendo vṛṣā sutōm* (JA 72.4; RV 9.61.28)
- V. *yasya te sakhye vayōm* (JA 72.5; RV 9.61.29)
- VI. *yā te bhīmānyāyudhōm* (JA 72.6; RV 9.61.30)
- VII. *pavamānasya te kavōm* (JA 60.9; RV 9.66.10)
- VIII. *acchā koṣaṃ madhuścutōm* (JA 60.10; RV 9.66.11)
- IX. *acchā samudram indavōm* (JA 60.11; RV 9.66.12)

The *prastāva* always ends in *-ōm*. The text differs slightly from the Ṛgvedic source. This Outdoor Chant of the Atirātra differs from the Outdoor Chant of the Agniṣṭoma in the first six *stotriyās*; the last three are the same. For a general comparison of the stutis of the Atirātra and the corresponding stutis of the Agniṣṭoma, the reader may compare those that are published in this

¹ I use the Nambudiri system of reference. The mantras can be found in Caland's edition (1907) without difficulty. Note the long *ō* which is not marked in Sanskrit (where *o* is always long), but which occurs in the manuscripts of the Jaiminiya Sāmaveda.

PART II THE 1975 PERFORMANCE

volume with the Agniṣṭoma stutis published in Staal 1968 (where the practice of gāyatra singing, however, is described incorrectly).

During the udgātha of the middle, i.e., fifth stotriyā, the prastotā signals to the adhvaryu:

एष मध्यमः ।

This is the middle!

(JSS 11, ed. Gaastra, page 13, lines 15-16)

In later chants, similar indications will be given (e.g., “This is the last!”) The underlying verses of the Outdoor Chant are:

As leader of speech, Soma,
purify thyself with thy bright aids
to attain all poetic powers.
As leader of speech, arouse the sea waters
and purify thyself,
thou who dost stir everything.
Poet, these creations submit to thee
and to thy greatness, o Soma.
The rivers flow for thee.

(RV 9.62.25-27)

Purify thyself, drop, now that thou the bull art
pressed.
Make us glorious among the folk.
Smash away all enemies.
Under thy comradeship, under thy highest majesty,
may we overwhelm those who wish to do battle.
Protect us from the corn of each person
with thy fearsome weapons
which are sharp for destruction.

(RV 9.61.28-30)

Poet and winner, as thou purifiest thyself,
thy discharges have been released
like racehorses striving after fame.
They have been released into the woolen sieve,
to flow towards the bucket which drips with sweetness.
The poems (of the priests) have bellowed (at them).
Like milk cows to their stall,
the drops have come to the sea,
to the homestead of truth.

(RV 9.66.10-12)

When the chant is over, the udgātā prompts the yajamāna to say:

You are a griffon!
Your meter is gāyatri.

पवस्व वाचो अग्निः
सोमं चित्राभिरुतिभिः ।
अभिविश्वानि काव्या
त्वं समुद्रिया अपो-
ऽग्नियो वाच ईरयन् ।
पवस्व विश्वमेजय ॥
तुभ्येमा भुवना कवे
महिम्ने सोम तस्थिरे ।
तुभ्यमर्षन्ति सिन्धवः ॥

पवस्वेन्दो वृषा सुतः
कृधी नो यशसो जने ।
विश्वा अप द्विषो जहि ॥
अस्य ते सुख्ये वयं
तवेन्दो युष्म उच्यते ।
सासह्यार्म वृतन्यतः ॥
या ते भीमान्यायुधा
तिग्मानि सन्ति भूर्वणे ।
रक्षां समस्य नो निदः ॥

पवमानस्य ते कवे
वाजिन्त्सर्गा असृक्षत ।
अर्वन्तो न श्रवस्यवः ॥
अच्छा कोशं मधुश्रुत-
मसृग्रं वारं अव्यये ।
अवावशन्त धीतयः ॥
अच्छा समुद्रमिन्दुवो-
ऽस्तं गावो न धेनवः ।
अगमन्तस्तस्य योनिमा ॥

इयेनोऽसि गायत्रच्छन्दा

OUTDOOR CHANT FOR THE PURIFIED SOMA

I hold you, transport me safely.
May the essence of the chant
come to me.
United with Indra we conquer,
we acquire offspring and food.
I have accomplished, fully accomplished,
with the chant fully accomplished!

(JSS 11:13.10-13)

अनु त्वा रभे
स्वस्ति मा संपारया
मा स्तुतस्य स्तुतं गम्या-
दिन्द्रवन्तो वनामहे
धुक्षीमहि प्रजामिष-
मापं समापं
साम्ना समापम् ।

Yajamāna and adhvaryu recite the Stuti Milking (*stutadoha*, “milking of the chanted”), a recitation that occurs after each stuti:

- g. You are the chanted of the chanted,
may the chanted milk strength for me,
may the chanted of the chanted come to me!
i. With power may we conquer,
let us milk offspring and food!
k. May my wish be fulfilled among the gods!
l. May Brahma splendor come to me!

(TS 3.2.7.1g, 2 i-1)

स्तुतस्य स्तुतमस्य-
जै मह्यं स्तुतं दुहामा
मा स्तुतस्य स्तुतं गम्यात् ।
इन्द्रियावन्तो वनामहे
धुक्षीमहि प्रजामिषम् ।
सा मे सत्याऽऽशीर्ष्वेषु भूयाद्
ब्रह्मवर्चसे माऽऽगम्यात् ॥

After other mantras, some muttered inaudibly, the udgātā throws a clay dish, earlier contemplated by the singers, on the cātvalā pit, “sending water back to the ocean.” He takes the yajamāna to the northern boundary of the Great Altar Space. Standing next to him, the udgātā makes the yajamāna repeat, within the sacrificial enclosure:

Don't cut (me) off
from the celestial world!

मा स्वर्गल्लोका-
दवच्छेत्सीः ।

and outside the enclosure:

Nor from this world!

(JSS 11:14.3-5)

मास्मात् ।

After several other rites, the agnīdh takes fire from his hearth and installs it on the dhiṣṇya hearths in the sadas, and on the hearth of the mā-rjāliya. All the required fires have now been installed.

PLATE 97

Udgātā's Council to Yajamāna

After the Outdoor Chant for the Purified Soma (bahiṣpavamāna-stuti) has been completed, the udgātā chanter takes the yajamāna to the northern boundary of the Great Altar Space (mahāvedi). Both face east. The yajamāna has not been outside the sacrificial enclosure since his consecration on the first day. Now the udgātā, standing next to him, makes him spread his legs, put his right foot down within the enclosure, and repeat:

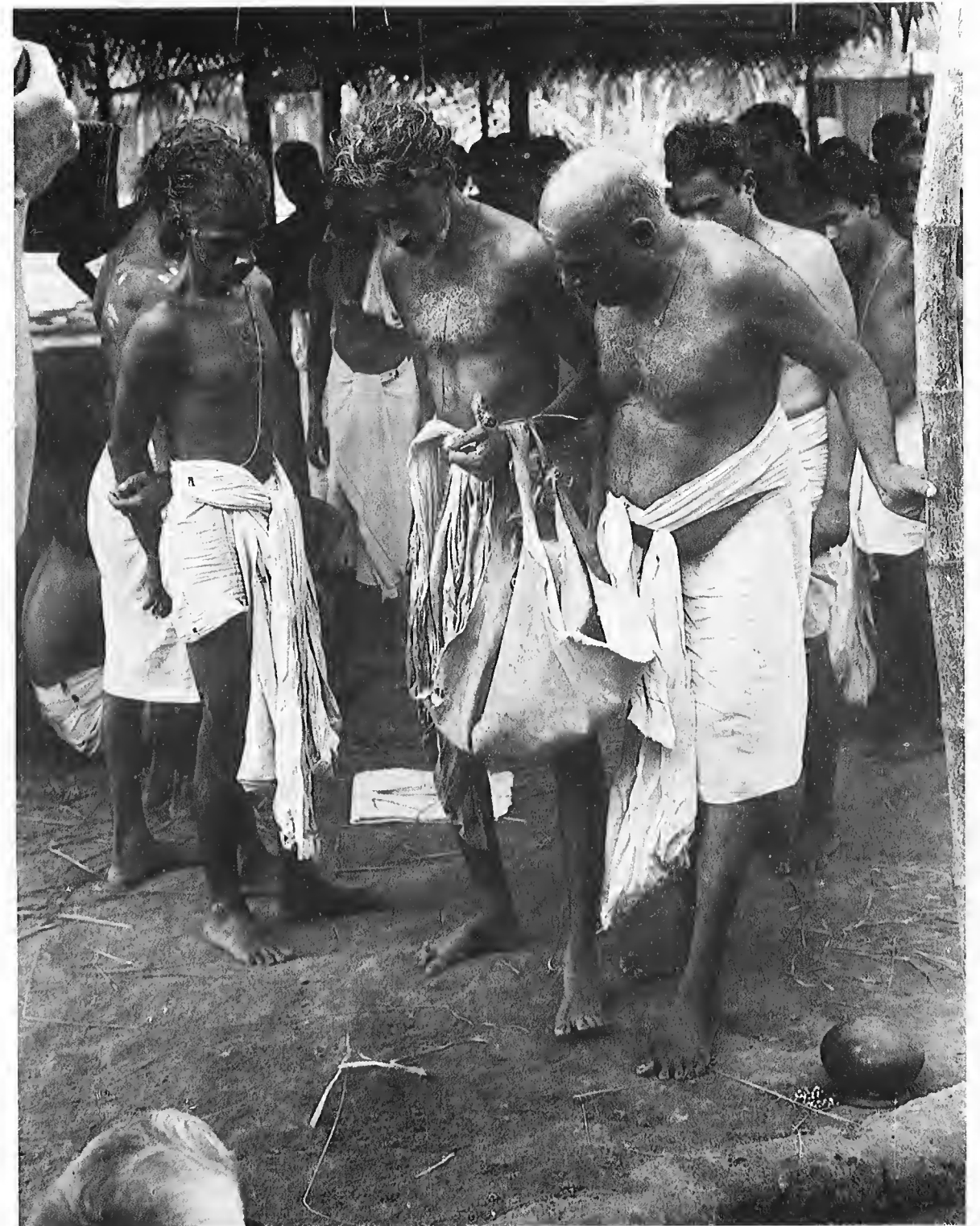
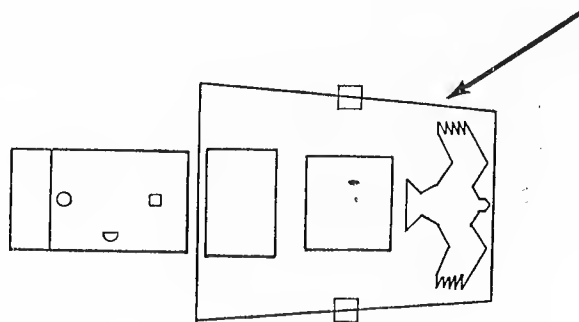
Don't cut (me) off
from the celestial world!

Then he makes him put his left foot outside the enclosure, and repeat:

Nor from this world!

(JŚS 11:14.3-5)

Photo A. Parpola



PART II THE 1975 PERFORMANCE

Tenth Day: April 22, 1975

EPISODE 26

The Eleven Animal Sacrifices and the Rest of the Morning Pressing
(*Savanīyapaśu*; *Prātaḥsavana*)

PLATES 98-100

ELEVEN GOATS, REPRESENTED by packets of rice flour folded in banana leaves (see page 303 and Volume II, page 465), are offered to Agni, Sarasvatī, Soma, Pūṣan, Bṛhaspati, the Viśvedevas, Indra, the Maruts, Indra-Agni, Savitr, and Varuṇa. These rites, which take up a great deal of time, continue through several of the following ceremonies. While the Sāmavedins are chanting their stuti chants, or the Ṛgvedins reciting their śastra recitations in the sadas, elsewhere the adhvaryu and pratiprasthātā, together with the śamitā, "pacifiers," may be performing parts of these animal sacrifices. The Nambudiris do object to recitations or chants being bungled or rushed through. They do not mind them going on simultaneously.

Before the chants and recitations begin, the priests enter the sadas, Hall of Recitation, and take up their appointed places: from north to south, acchāvāka (who will enter later), neṣṭā, potā, brāhmaṇācchamsin, hotā, and maitrāvaruṇa sit in front of their dhiṣṇya hearths, facing east; yajamāna and brahman sit a little further south, facing north, as usual; the sadasya is to their left, also facing north; pratiprasthātā and adhvaryu, when not otherwise engaged, sit to the north and south of the eastern entrance, facing west; and the three chanters sit west of the audumbarī pole, the prastotā facing west, the udgātā north, and the pratihartā south. The priests occupy these positions during the following 28 chants and 29 recitations: see Figure 47.

It may be useful to recapitulate briefly the structure of the Atirātra. As we have seen, there are 29 Soma sequences. Each Soma sequence consists of a chant (stotra or, as the Nambudiris call it, stuti), a recitation (śastra), Soma offerings to the deities, which are made into the sacrificial fire on the bird-shaped altar, and Soma drinking (*somabhakṣaṇam*) by the yajamāna and his chief priests in the sadas. Each stuti is chanted by the three sāmavedins, prastotā, udgātā, and pratihartā. Except for the Outdoor Chant, all chants take place in the sadas. The śastra recitations generally come in groups of four, recited successively by hotā, maitrāvaruṇa, brāhmaṇācchamsin, and acchāvāka, sitting in the sadas in front of their dhiṣṇya with folded hands and facing east. Soma for the Soma offerings is poured by the adhvaryu, with mantras, from the round pātram goblets (this is called *graha*); or it is poured by helpers (parikarmī) without mantras from the camasa cups (see pages 214-215). Only the latter form of Soma offering is used during the nocturnal rounds of the Atirātra.

Table 16 provides a list of the stuti chants and śastra recitations that characterize the Atirātra (and therefore includes those of Ukthya and Ṣoḍaśin. Only Agniṣṭoma and Atirātra are referred to in the Jaiminiya

STUTIS AND ŚASTRAS

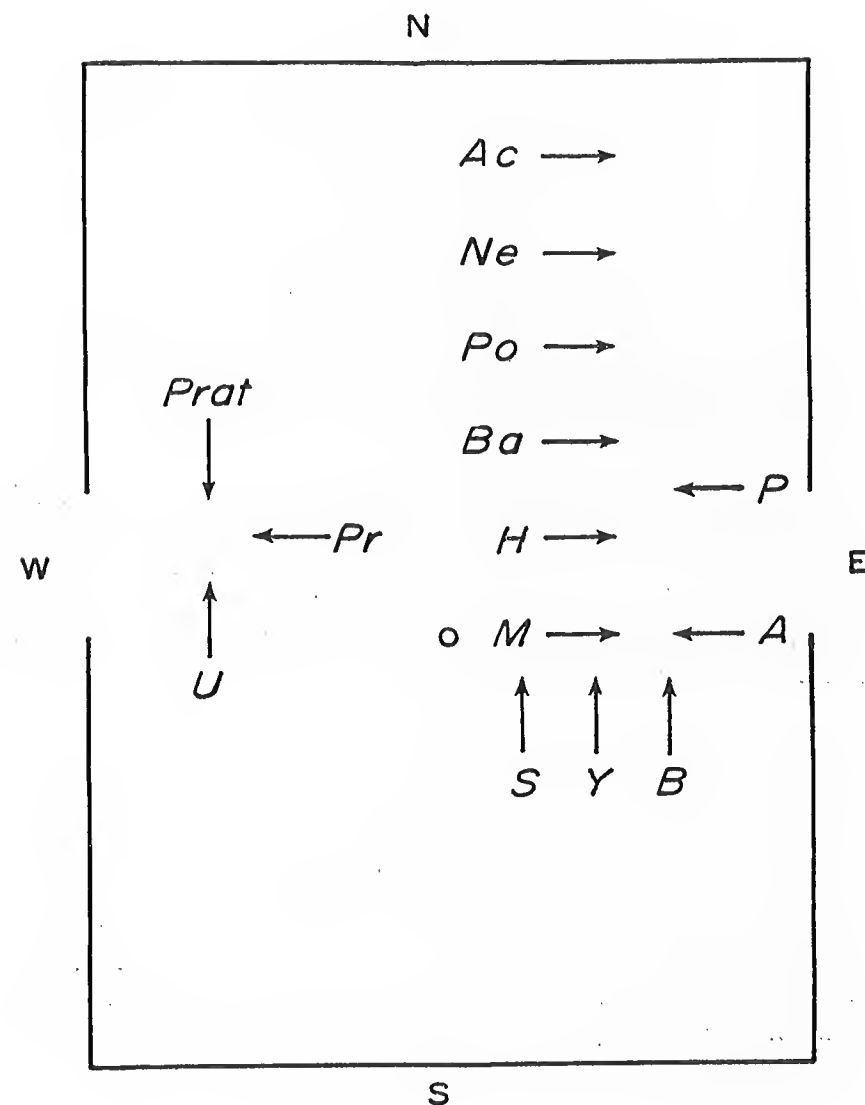


Figure 47—Position of Priests in the Sadas

Saṃhitā and are performed in the Nambudiri tradition: cf. above, page 185). The Soma sequences continue through the tenth and eleventh ritual days and nights. The final śastra should end after sunrise on the twelfth day.

Let us return to the tenth day. After sunrise, the animal sacrifice continues with the offering of cakes (*savanīya-puroḍāśa*). The Two-Deity (*dvi-devatya*) Soma cups are offered to pairs of deities, each during an iṣṭi cere-

PLATE 98A

The Eleven Animal Sacrifices

"This victim, lord of cattle, is for you today.
I bind it, Agni, in the midst of righteous action.
Approve it, and let us sacrifice with a good offering
May this offering be welcome to the gods."

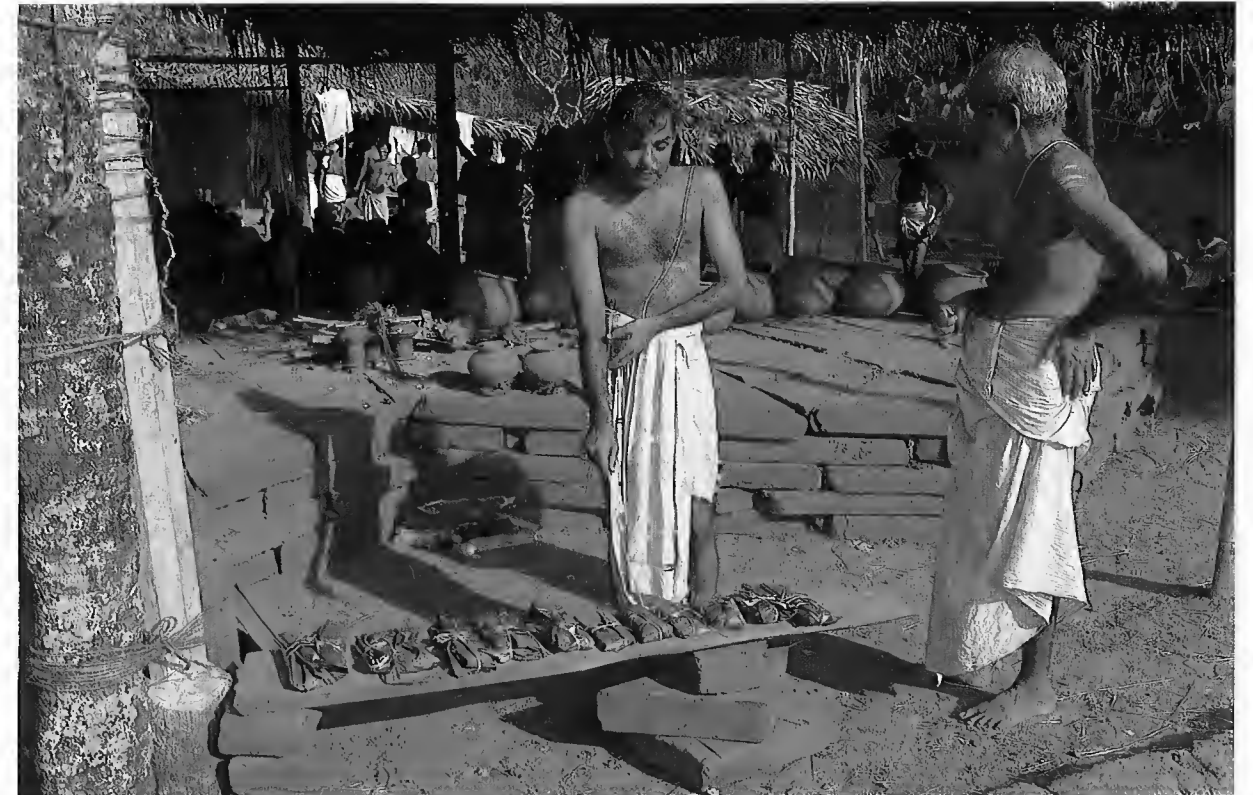
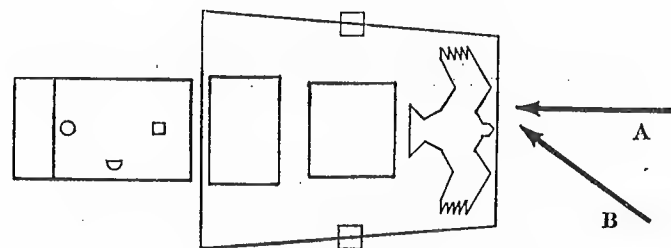
(TS 3.1.4.1b)

The eleven goats, represented by packets of rice flour folded in banana leaves, are in a row north of the sacrificial pole. The adhvaryu touches each of them with a twig of the plakṣa tree, while Cherumukku Vaidikan looks on.

PLATE 98B

The Agnīdh Brings Fire

The agnīdh brings fire from the *āhavanīya* offering fire. Thrice he carries it round (paryagni) the altar, the sacrificial victims, the sacrificial pole (yūpa) and the cātvāla.



A



B

PLATE 99
Helpers Carry Fire

The pratiprasthātā and ten helpers carry fire in dishes from the old domestic fire via the Mārjaliya shed to the Agni altar.

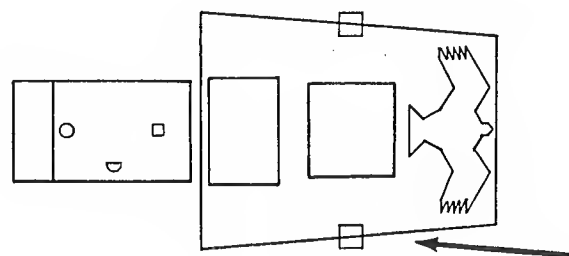
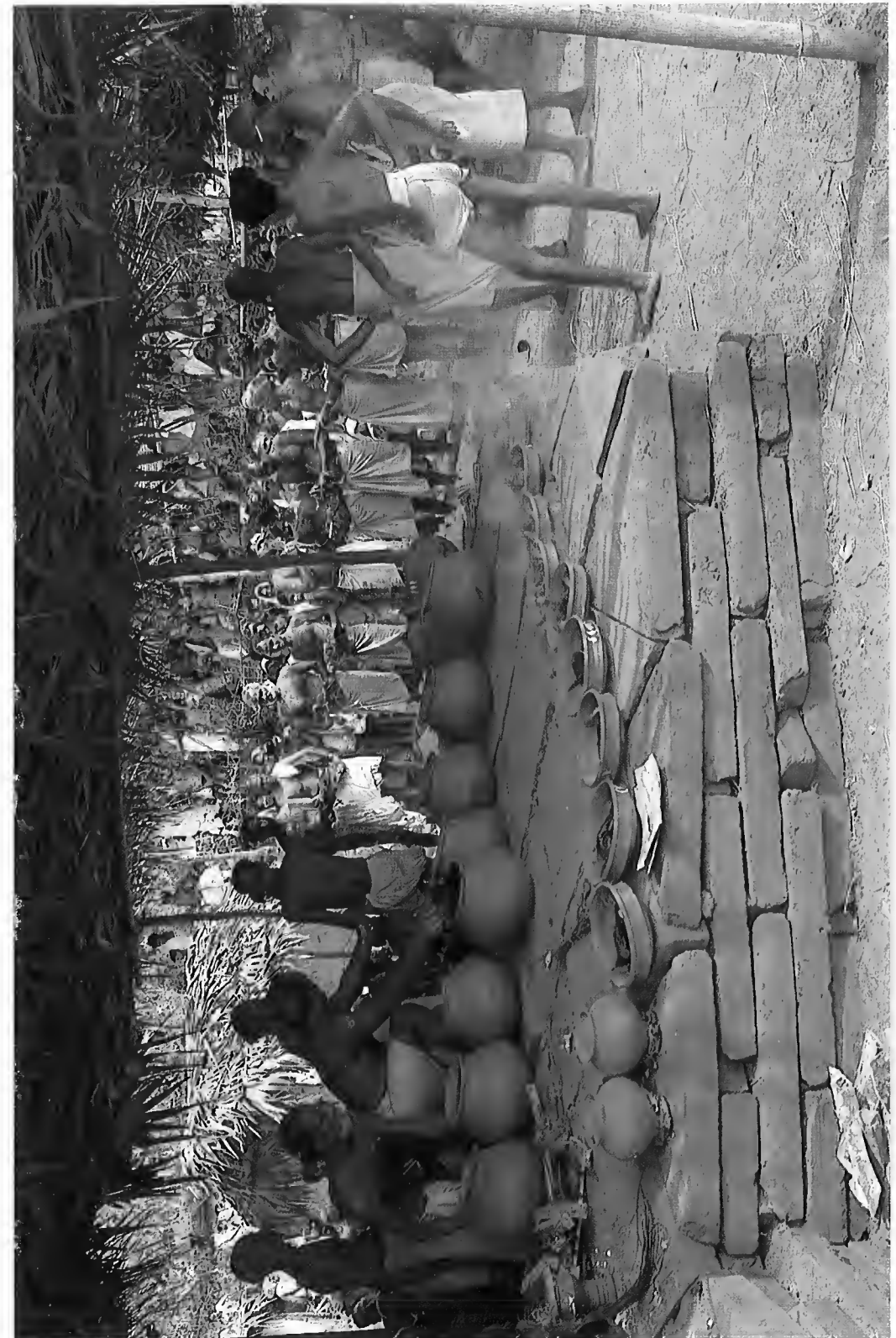
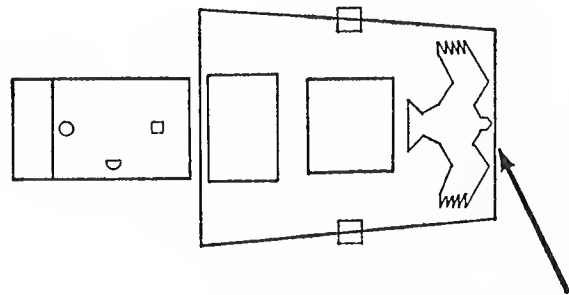


PLATE 100
During the Animal Sacrifices

The fire dishes have been placed on the northern wing of the Agni altar, together with large kalam vessels that will be used for cooking animal flesh. In the background, a row of helpers each holding the vapā "omentum" with its specific fork (vapāśrapaṇī), ready for the vapāhoma oblation.



PART II THE 1975 PERFORMANCE

STUTIS AND ŚĀSTRAS OF THE ATIRĀTRA

STUTI (STOTRA)	ŚĀSTRA	RECITER	DEITY
Morning Pressing			
1 outdoor pavamāna stuti	first ājya śāstra	hotā	Indra-Agni
2 first ājya stuti	prāūgaśāstra	hotā	Viśvedevas
3 second ājya stuti	second ājya śāstra	maitrāvaruṇa	Mitrāvaruṇa
4 third ājya stuti	third ājya śāstra	brāhmaṇācchamsin	Indra
5 fourth ājya stuti	fourth ājya śāstra	acchāvāka	Indra-Agni
Midday Pressing			
6 midday pavamāna stuti	marutvatiyaśāstra	hotā	Maruts
7 first prṣṭha stuti	first niṣkevalya śāstra	hotā	Mahendra
8 second prṣṭha stuti	second niṣkevalya śāstra	maitrāvaruṇa	Indra
9 third prṣṭha stuti	third niṣkevalya śāstra	brāhmaṇācchamsin	Indra
10 fourth prṣṭha stuti	fourth niṣkevalya śāstra	acchāvāka	Indra
Third Pressing			
11 ārbhava pavamāna stuti	mahāvaiśvadeva śāstra	hotā	Indra
12 agniṣṭoma stuti	āgnimāruta śāstra	hotā	Agni-Maruts
End of Agniṣṭoma			
13 first uktha stuti	first uktha śāstra	maitrāvaruṇa	Indra-Varuṇa
14 second uktha stuti	second uktha śāstra	brāhmaṇācchamsin	Indra-Bṛhaspati
15 third uktha stuti	third uktha śāstra	acchāvāka	Indra-Viṣṇu
16 ṣoḍaśin stuti	ṣoḍaśin śāstra	hotā	Indra Ṣoḍaśi
17 first nocturnal round	first nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	Indra
18 first nocturnal round	first nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
19 middle nocturnal round	middle nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
20 middle nocturnal round	middle nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
21 last nocturnal round	last nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
22 last nocturnal round	last nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
23 last nocturnal round	last nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
24 last nocturnal round	last nocturnal round	hotā maitrāvaruṇa brāhmaṇācchamsin acchāvāka	
25 stuti	āśvina śāstra	hotā	Āśvins
End of Atirātra			

TABLE 16

SOMA DRINKING

mony. The first to be offered is the cup for Indra and Vāyu; it contains filtered Soma. While the adhvaryu does this, the pratiprasthātā offers a libation of Soma mixed with milk and flour, drawn from the droṇakalaśa vessel. The residue of these two is mixed. The second dvidevatya libation, for Mitra and Varuṇa, and the third for the Āśvins, are offered in the same manner, the Soma being mixed with milk and flour, respectively. The cups of the cup-bearers, excepting for the acchāvāka, are filled with mixed Soma from the droṇakalaśa and pūtabhṛt vessels. Then śukra and manthin cups are offered to Indra, simultaneously by the adhvaryu and pratiprasthātā. The śukra-pātram, made from the base of the sacrificial pole (above, page 591) is used. Remnants of these offerings are drunk by the priests, beginning with the hotā and adhvaryu. Excluded is the remnant in the manthin cup, which the pratiprasthātā pours into the sacrificial fire. Pieces of gold are put in all the cups.

In general, Soma drinking follows a set pattern. I shall describe some of its salient features as they occur in the first Soma sequence. When the hotā is about to drink from the cup for Indra and Vāyu, he addresses the adhvaryu:

Adhvaryu invite me!

अध्वर्य उपह्वयस्व

The adhvaryu replies:

(You are) invited!

उपह्वतः

The hotā drinks and recites:

We have drunk the Soma, we have become immortal, we have come to the light, we have found the gods. What can the enmity, what can the intrigue of any mortal do to us now, o immortal one?

अपांम सोमममृतां अभूमा-
गन्म ज्योतिरविदाम देवान् ।
किं नूनमस्मान् कृणवदरातिः
किमु धूर्तिरमृतं मर्त्यस्य ॥

Now that thou hast been drunk, drop, become benefit to our heart, become very kind like a father to his son, Soma.

शं नो भव हृद आ पीत इन्दो
पितेव सोम सूनवे सुशेवः ।

Thou of broad fame, become steadfast like a comrade to his comrade.

सखेव सख्य उरुशंस धीरः

Soma, extend our life for us to live on!

प्र ण आयुर्जीवसे सोम तारीः ॥

(RV 8.48.3-4; cf. page. 113)

During the first verse, the hotā touches his face; during the second, his heart. While the hotā recites, the adhvaryu intones his Long Drink (*dirghabhakṣa*):

a. Come, beverage, enter me for long life,
for health, increase of wealth,
splendor, good offspring.
Come here, Vasu, preceded by wealth,

भक्षेहि माऽऽविश दीर्घयुत्वाय
शन्तनुत्वाय रायस्पोषाय
वर्चसे सुप्रजास्त्वाये-
हि वसो पुरोवसो

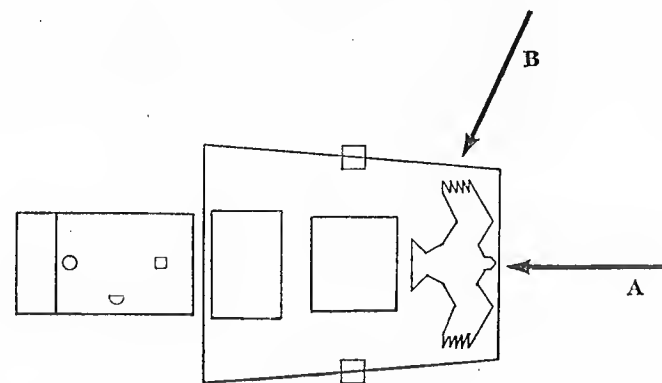
PLATE IOIA
Pouring Soma

At the morning pressing, before each of the śastra recitations, a helper pours the Soma liquid into the wooden camasa cups, Soma cups of the “cupbearers” (camasin) that are characterized by the shapes of their handles (see page 214). The cups are lined up from south to north on the body of the bird. The leftmost, southernmost cup, which is bigger than the others, is the hotā’s cup (hotṛcamasa).

PLATE IOIB
Offering Soma

“Agni, take possession of the Soma—Vauṣaṭ!”

The cupbearers and their assistants make a Soma oblation into the offering fire. Adhvaryu and pratiprasthātā stand on the left, and the chief helper (parikarmī) on the extreme right. In front of the offering fire, the Pravargya implements continue to lie in the shape of a man.



A



B

PLATE 102
Drinking Soma

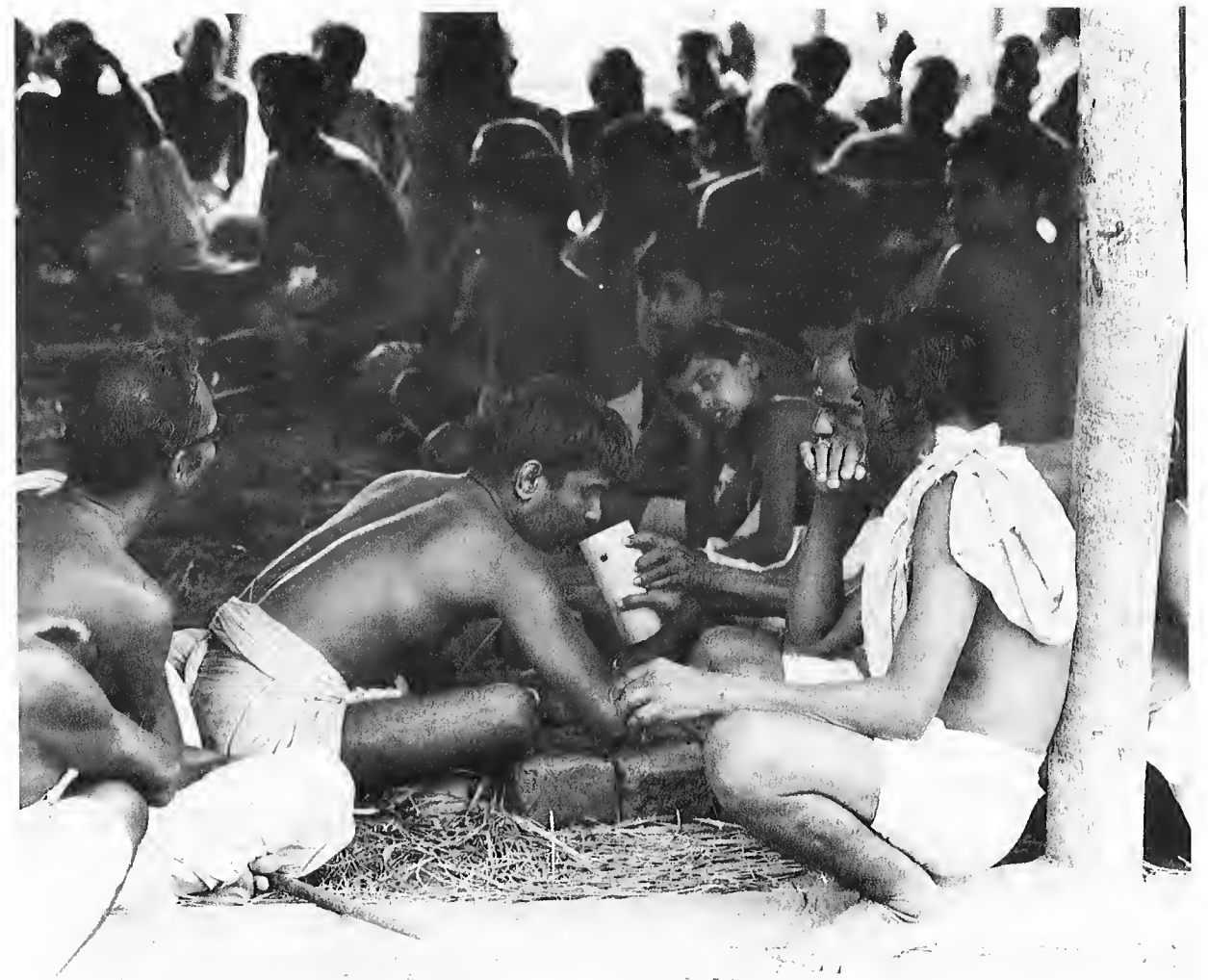
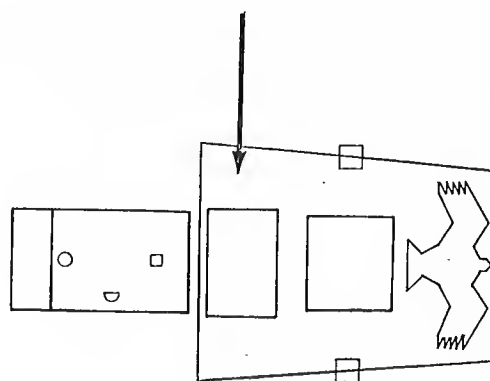
During the morning pressing, Soma cups called *ṛtugraha*, "season's offering," are offered to the twelve months. The remnants are consumed by the priests in the *sadas*. The *adhvaryu* drinks Soma from a goblet. He leans over the hearth (*dhiṣṇya*) of the *acchāvāka* and faces the *acchāvāka* priest himself. Earlier, he addressed him:

Acchāvāka invite me!

and the latter replied:

(You are) invited!

To the right of the *acchāvāka* sit the *neṣṭā* (holding his head), *potā*, *brāhmaṇācchamsin*, and (behind him) *hotā* priests, in front of their respective hearths. To the right of the *hotā* is the *audumbarī* pole, and further to his right, bending forward, the *maitrāvaruṇa*. The *ya-jamāna* sits on the extreme left, dimly visible; the three *Sāmavedins* sit on the right, looking at the Soma drinking.



PART II THE 1975 PERFORMANCE

- you are dear to my heart.
b. Let me hold you with the arms of the Aśvins.
c. Clear sighted let me look at you,
Soma, who inspects mankind.
d. Gentle control, banner of rites,
let speech accept and enjoy Soma.
Let Aditi, gentle, propitious,
with head inviolable,
as speech accept and enjoy Soma.
e. Come here, friend of men,
healing and refreshing,
come safely to me, tawny-colored one,
for skill, strength, increase of wealth,
for good heroes.
f. Don't frighten me, king,
don't pierce my heart with radiance,
for vigor, life, and splendor.
g. Of you, Soma, with the Vasus in your gang,
mind reader of the morning pressing,
with your gāyatrī meter, drunk by Indra,
drunk by Narāśamsa, drunk by the fathers,
full of sweetness and invited,
invited I partake of you!

(TS 3.2.5.1a-2g)

During the midday pressing, the Vasus (in g) are replaced by Rudras, "morning" by "midday," and gāyatrī by triṣṭubh; during the third pressing, by the Ādityas, "third," and jagatī meter, respectively. After this first round of Soma drinking, the acchāvāka enters the Hall of Recitation. Soma cups, called *ṛtugraha*, "season's offering," are offered to the twelve months. Again, the remnants of the offerings are consumed by the priests.

The first ritual recitation of the Ṛgveda, or śastra, is about to begin. The first śastra of the morning pressing is the First Conquering Recitation (*ājya-śastra*) by the hotā. It consists of eleven verses, made up from seven by repeating the first and the last verse thrice. At the end of each verse there is a lengthened recitation of the sound "o", called *pranava*. It lasts three *mātrās* (time beats). This is linked with the beginning of the next verse, for no breath is taken: breathing does not occur between the verses, but only in the middle of a verse. The śastra always ends in *ōm*, vowel and consonant lasting three beats each. These rules necessitate a great deal of breath, and sometimes reciters are heard to run out of it. These breathing exercises are characteristic of all śastra recitations and are similar to the *sāmidhenī* recitation (above, page 311). The stutis require even longer breaths.

At the beginning and before the last verse, the hotā recites: *śomsāvo*, "let us both recite." This is called *āhāva*. The remaining four śastra recitations of the morning pressing have the same structure. At the midday pressing

FIRST CONQUERING RECITATION

the first āhāva of each śastra is: *adhvaryo śomsāvo* (the others are: *śomsāvo*); at the third pressing the first āhāva of each śastra is: *adhvaryo śośomsāvo* (the others again: *śomsāvo*). In the remaining śastra recitations of the Atirātra we have *śomsāvo*. These āhāva recitations are addressed to the *adhvaryu*, who by this time has postured himself opposite the *hotā* and *maitravaruṇa*, facing them, while his right hand, the *pratiprasthātā*, has postured himself opposite *acchāvāka* and *brahmaṇacchaṁsin*, facing them. When the *hotā* recites his āhāva, the *adhvaryu* murmurs a response: *śomsāmo daiva*, "let us recite, divine one," his hands folded. In practice, the *adhvaryu*'s response is whispered, at best. During the long *o*'s at the end of each verse, the *adhvaryu* recites a response, called *pratigara*: *āthāmo daiva*. When the *hotā* recites *ōm*, the *pratigara* is: *ōthāmo daiva*, the first *o* lasting thrice as long as in *othāmo daiva*. These responses were inaudible during the 1975 performance and seem to have been inaudible in Kerala during the last 65 or 70 years.¹ As we shall see, there are special modifications of the *pratigara* responses in the *marutvatiya* (page 640), *mahāvaiśvadeva* (page 650), *āgnimāruta* (page 655), and *śoḍaśi* (page 663) śastras. These are the "bizarres contorsions liturgiques" referred to by Caland and Henry (1906, I, 232, note 8).

At the first śastra, the *hotā* recites in a low voice immediately before his āhāva:

May father Mātariśvan make the verse flawless;
may Uśij create the asiya's (?);
may Soma, knower of modes, lead the modes;
may Bṛhaspati recite the hymns and acclamations!
(ŚSS 7.9.1; cf. TS 5.6.8.6h, above page 542).

पिता मातरिश्वाच्छिद्रा पदो-
शिगसीयानुत्क्षिपत्
सोमो नीथवित्रीथानि नेषद्
बृहस्पतिरुक्थामदानि शःक्षिपत् ॥

Immediately after his āhāva he recites, also in a low voice, the Prior Light (*puroruc*):

Agni light, light Agni; Indra light, light Indra;
Sūrya light, light Sūrya.
Agni kindled by the gods. Agni kindled by men.
Agni with good fuel. The hotā selected by the gods.
The hotā selected by men.
Guide of the sacrifices, leader of the ritual service,
unhurt hotā, eager performer of oblations.
That the god may lead the gods,
that the god Agni may sacrifice to the gods.
It is he who performs the ritual service, Jātavedas.
(Ṛgveda Khila 5.7: ŚSS 7.9.2-3)

अग्निर्ज्योतिर्ज्योतिरग्निः ।
इन्द्रो ज्योतिर्ज्योतिरिन्द्रः ।
सूर्यो ज्योतिर्ज्योतिः सूर्यः ।
अग्निर्देवेन्द्रः । अग्निर्मन्विन्द्रः । अग्निः सुषमिन् ।
होता देववृत्तः । होता मनुवृत्तः ।
प्रणीर्यज्ञानाम् । रथीरध्वराणाम् ।
अतृतो होता । तृणिर्हव्यवाद् ।
आ देवो देवान् वक्षत् ।
यक्षदग्निर्देवो देवान् ।
सो अध्वरा करति जातवेदः ३ ॥

¹ But see Volume II, page 759.

PART II THE 1975 PERFORMANCE

He continues without any pause, in fact, without taking breath, with the First Conquering Recitation, which will be translated in full:

I shall sing forth most exaltedly to this god Agni.
He shall come hither with the other gods.
Best at worship, he shall sit upon our sacrificial strew.
He adheres to the truth,
he whose ability both worlds
and the help (of the gods) follows.
(The priests) who offer oblations,
the (warriors) who wish to win,
call upon him for help.
He the bard is leader of these (bards),
he is leader of the worship.
Indeed is he so.
Befriend this Agni of yours,
who wins and bestows gifts.
Let this Agni extend the most beneficial refuge
to this pursuit of ours,
in consequence of which
he shall sprinkle the goods found in heaven
and in the waters upon our lands.
Along with their good poems for him,
the singers kindle the ever-shining Agni as never
before,
him who is the recitatory priest (hotā)
and the lord of all clans.
Aid us both in our prayer and in our hymn
since thou art the one who summons best the gods.
Shine beneficently upon us as thou growest through
the Maruts,
o Agni, thou who art the first to win thousands—
Let us both recite (*śomsāvo*)—
Grant now to us thousandfold goods
along with offspring and prosperity.
Agni, grant majestic heroism and let it be
most wide and never failing.

(RV 3.13)

The hotā adds the Śastra Strength (*ukthavīrya*) in a low voice:

Splendor, luster, dawn, heaven!
Light! You for glory!
The śastra has been uttered!

(ŚSS 7.9.6)

Yajamāna and adhvaryu supplement the Śastra Milking (śastradoha):

प्र. वो देवायामये
बहिष्ठमर्चस्मै ।
गमहेवेभिरा स नो
यजिष्ठो बहिः स दत्त ॥
ऋतावा यस्य रोदसी
दक्षं सचन्त ऊतयः ।
हविष्मन्तस्मीळते
तं संनिष्यन्तोऽवसे ॥
स युन्ता विप्रं एषां
स यज्ञानामथा हि पः ।
अग्निं तं वो दुवस्यत
दाता यो वनिता मुधम् ॥
स नः शर्माणि वीतये-
ऽभिर्यच्छतु शतंमा
यतो नः पुण्यवृद्धसु
दिवि क्षितिभ्यो अस्त्रा ॥
दीदिवान्समर्ष्य
वस्वीभिरस्य धीतिभिः ।
ऋकाणो अभिमिन्धते
होतारं विशपतिं विशाम् ॥
उत नो ब्रह्मन्विष
उक्थेषु देवदत्तमः ।
शं नः शोचा मरुद्वृधो-
ऽग्ने सहस्रसातमः ॥
नू नो रास्व सहस्रवत्
लोकवत् पुष्टिमदसु ।
द्युमदग्ने सुवीर्यं
वर्षिष्ठमनुपक्षितम् ॥

भा विभा उपाः
स्वर्ज्योतिः
श्लोकाय त्वोक्थमवाचि ॥

FIRST CONQUERING RECITATION

h. You are the recitation [i.e., śastra] of the recitation,
may the recitation milk strength for me,
may the recitation of the recitation come to me!
(TS 3.2.7.2h)

शस्त्रस्य शस्त्रमस्य-
जं मद्यं शस्त्रं दुहामा
मां शस्त्रस्य शस्त्रं गम्यात् ॥

followed by TS 3.2.7.2i-1 (above, page 605). This Śastra Milking parallels the Stuti Milking (stutadoha) that follows all stuti chants. In most of the later Soma sequences, where śastra follows immediately upon stuti, Śastra Milking follows immediately upon Stuti Milking. Unlike Śastra Strength, which varies, Stuti and Śastra Milking are always the same.

The yajamāna adds another piece:

The ritual has been, has been produced,
it is born, it has grown,
it has become king of the gods.
Let it turn us into kings,
may we be masters of wealth!

(TS 3.2.7.2m)

युजो बभूव स आ बभूव
स प्र जज्ञे स वावृधे ।
स देवानामधिपतिर्बभूव
सो अस्मा अधिपतीन् करोतु
वयं स्याम पतयो रयीणाम् ॥

A Soma libation is made for Indra and Agni, at which the hotā recites RV 3.25.4 as his offering verse (yājyā). During the remainder of the morning pressing, four Soma sequences are gone through. The first chant that is sung in the sadas is the second stuti, or First Conquering Chant (ājya-stuti). It will be described in some detail, since all chants are sung in a similar manner. A more detailed description of some of the melodies is given by Wayne Howard in Volume II (Part III, pages 311–342).

First the udgātā has to receive the stotra, two blades of darbha grass that he will wear as a ring round his fingers and afterwards insert into the strings on the audumbarī pole (above, pages 263, 579). This stotra is made from darbha grass that the adhvaryu fetches from the havirdhāna hall. If the following śastra recitation is by hotā or maitrāvaruṇa, the stotra is given by the adhvaryu; if it is by brāhmaṇacchamsin or acchāvāka, it is given by the pratiprasthātā; in either case, it is accompanied by the same recitations. Since the First Conquering Chant will be followed by the Praūgaśastra of the hotā, the adhvaryu initiates the action by sitting down and handing the stotra to the udgātā with the recitation:

You are the bed for the coupling of Rk and Sāman
for the sake of procreation!
(BSS 7.8:212.19–213.1)

ऋक्सामयोरुपस्तरणमसि
मिथुनस्य प्रजात्यै

He continues:

The maker of the sound Hṃ is Vāyu,
the prastotā is Agni,
the sāman is Prajāpati,
the udgātā is Bṛhaspati,

वायुर्हिकर्ता-
ऽग्निः प्रस्तोता
प्रजापतिः साम
बृहस्पतिरुदाता

the other chanters are the All-gods,
the pratihartās are the Maruts,
the concluding portion of the chant is Indra.
May these gods who support breath
bestow breath upon me.

विश्वे देवा उ॒पगा॒तारो॑
मरु॒तः प्र॒तिह॒तार॑ इन्द्रो॒ निध॒नं॑
ते दे॒वाः प्रा॒णभृ॒तः
प्रा॒णं म॒यि द॒धतु ॥

ब्रह्मन्स्तोष्यामः प्रशस्तः

ॐ स्वस्ति

- I. *agnin dūtam vṛṇimahōm* (JA 73.1);
- II. *agnim agniṃ havimabhōm* (JA 73.2)
- III. *agne devam ihāvahōm* (JA 73.3)

We elect Agni,
the recitatory priest who wins all possessions,
as the very wise messenger of this worship.
With the summons (the priests) shall always sum-
mon every Agni,
the lord of the clans, as the conveyer of their obla-
tions
who is dear to many.
Agni, now that thou art born,
convey the gods hither to the (priest)
who has arranged the sacrificial strew.
Thou art our recitatory priest (hotā)
who is worthy of invocation.

अग्निं दूतं वृणीमहे
होतारं विश्ववेदसम् ।
अस्य यज्ञस्य सुक्रतम् ॥

अ॒ग्नि॒म॒ग्निं ह॒र्वी॒म॒भिः
स॒दा ह॒वन्त॑ वि॒श॒प॒ति॑म् ।
ह॒व्य॒वाहं॑ पु॒रु॒प्रि॒यम् ॥

अग्ने देवाँ इहा वह
जज्ञानो वृक्तबर्हिषे ।
असि होता न ईडयः ॥

626

o hm. I.I.I.II.III;
hm. I.II.II.II.III;
hm. I.II.III.III.III.

dā dā tā thā hm tā hm bhā o vā.

PLATE 103

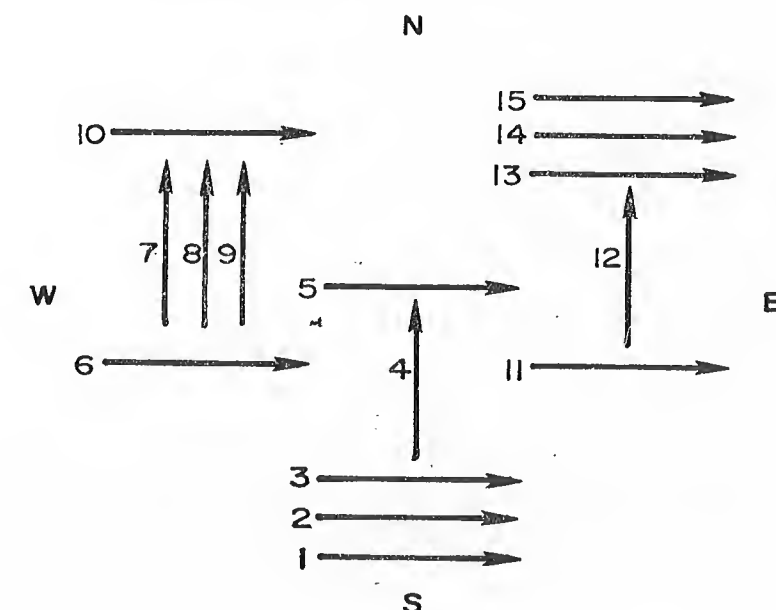
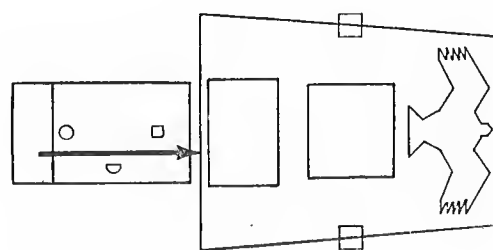


Figure 48—Fifteenfold Vistuti of the Morning Butter Chants

PLATE 103
Rounds of Morning Chant

After the morning pressing, the three sāmavedins sing five chants: one outside the sadas, and the remaining four inside. In the sadas, the prastotā (center) faces west, the udgātā (right) faces north, and the pratihartā (left) faces south. The audumbari pole is to the right of the udgātā. Behind them, further east, some of the dhiṣṇya hearths are visible, together with some of their priests (see Figure 47). Seen from behind are the hotā (right of the prastotā) and the brāhmaṇācchamsin (left of the prastotā), both facing east. To the left of the latter is the potā, looking over his shoulder. In front of the three sāmavedins are the viṣṭuti sticks, arranged in a configuration that marks the progress of the chant. The configuration will be completed as in Figure 48. On the plate, the first round has already been completed, and the last chant of the second round (no. 10 in Figure 48) is about to begin.



PART II THE 1975 PERFORMANCE

at 12, II; and at 13, 14, and 15, each time III. In this manner he keeps track of the stotriyās. The stotra is subsequently put on the audumbarī pole, and thus he keeps track of the stuti chants themselves.

After the First Conquering Chant, the śastra recitation is the praūga-śastra of the hotā. It is complicated by the insertion not only of eight occurrences of śomsāvo, but also of seven pieces called Prior Light (*puro-ruc*: listed in Śāṅkhāyana Śrauta Sūtra). If the Prior Light mantras are referred to as I-VII, the following pattern results:

- śomsāvo; I (ŚSS 7.10.9); RV 1.2.1 (3 x); 1.2.2-3
- śomsāvo; II (ŚSS 7.10.10); RV 1.2.4-6
- śomsāvo; III (ŚSS 7.10.11); RV 1.2.7-9
- śomsāvo; IV (ŚSS 7.10.12); RV 1.3.1-3
- śomsāvo; V (ŚSS 7.10.13); RV 1.3.4-6
- śomsāvo; VI (ŚSS 7.10.14); RV 1.3.7-9
- śomsāvo; RV 1.3.10-11; śomsāvo; 1.3.12(3 x).¹

The Śastra Strength (ukthavīrya) is in ŚSS 7.10.15b. The offering verse (yājyā) is RV 1.14.10. This praūga śastra is the same as in the Agniṣṭoma.

The third Soma sequence comprises a third stuti, the Second Conquering Chant. Different from the corresponding chant of the Agniṣṭoma, it has the same viṣṭuti, but the prastāvas of its three basic stotriyās are:

- I. *mitraṃ vayanṃ havāmahōm* (JA 73.4);
- II. *rtena yāvrtāvrdhōm* (JA 73.5);
- III. *varuṇaḥ prāvitā bhuvōm* (JA 73.6).

The underlying verses are:

We summon Mitra and Varuṇa to the drinking of Soma,
the knowledgeable ones whose ability is refined.
With truth I summon Mitra and Varuṇa who increase through truth,
those lords of the light of truth.
Varuṇa shall become our helper with every assistance, Mitra also.
They shall unite us with their good solicitude.
(RV 1.23.4-6)

मित्रं वयं हवामहे
वरुणं सोमपीतये ।
जज्ञाना पूतदक्षसा ॥
ऋतेन यावृतावृधा-
वृतस्य ज्योतिषस्पती ।
ता मित्रावरुणा हुवे ॥
वरुणः प्राविता भुवन्-
मित्रो विश्वाभिरुतिभिः ।
करतां नः सुरार्थसः ॥

The Second Conquering Chant is followed by the Second Butter Recitation (*ājya śastra*), recited by the maitrāvaruṇa:

- śomsāvo; RV 1.23.4 (3 x); 1.23.5-6

¹ The seventh puroruc (ŚSS 7.10.15a) is not recited.

SOMA SEQUENCES OF THE MORNING PRESSING

- śomsāvo; RV 5.71.1-3
- śomsāvo; RV 5.68.1-5; 7.66.1-8
- śomsāvo; RV 7.66.9 (3 x).

This Second Conquering Recitation of the Atirātra differs from the corresponding Second Conquering Recitation of the Agniṣṭoma in the first three verses, which in both cases are the source of the Second Conquering Chant. The offering verse is RV 5.71.3.

The same pattern continues through the remainder of the morning pressing. The fourth Soma sequence comprises a fourth stuti, the Third Butter Chant:

- (1) *indram id gāthino brhōm* (JA 73.7; RV 1.7.1);
- (2) *indra iddharyos sacōm* (JA 73.8; RV 1.7.2);
- (3) *indra vājeṣu nōvōm* (JA 73.9; RV 1.7.4 (*sic*)).

The underlying verses are:

The songsters exaltedly (have celebrated) Indra,
the singers (have sung) to Indra with their songs,
the musicians have resounded to Indra.
Indra is united with his golden steeds.
Golden himself, the cudgel-bearing Indra shall mount
those two which are yoked with the (holy) word.
Mighty Indra, with thy mighty assistance
help us in the contests and in the stakes for
thousands.

(RV 1.7.1-2, 4)

इन्द्रमिद्विधिनो बृह-
दिन्द्रमुक्तेभिरुक्तिभिः ।
इन्द्रं वाणीरनूषत ॥
इन्द्र इद्वयोः सचा-
समिंश्रु आ वचोयुजा ।
इन्द्रो वज्री हिरण्ययः ॥
इन्द्र वाजेषु नोऽव-
सहस्रप्रधनेषु च ।
उग्र उग्रामिंरुतिभिः ॥

The accompanying śastra is the Third Conquering Recitation, recited by the brāhmaṇācchamsin:

- śomsāvo; RV 1.7.1 (3 x); 1.7.2, 4
- śomsāvo; RV 8.17.4-6
- śomsāvo; RV 8.17.7-13; 3.40.1-9; 8.93.1-2
- śomsāvom; 8.93.3 (3 x).

The offering verse is RV 3.40.2.

The fifth Soma sequence comprises a fifth stuti, the Fourth Conquering Chant:

- I. *indre agnā namō brhōm* (JA 73.10; RV 7.94.4);
- II. *tā hi śaśvanta īlatōm* (JA 73.11; RV 7.94.5);
- III. *tā vām gīrbhir vipanyavōm* (JA 73.12; RV 7.94.6).

PART II THE 1975 PERFORMANCE

The underlying verses are:

Reverently and exaltedly we shall raise our good song style to Agni and Indra.	इन्द्रे अग्नौ नमो बृहत् सुवृत्तिमेरयामहे ।
Seeking their help, (we shall offer them) the milk streams along with our poems.	धिया धेना अवस्यवेः ॥
Indeed the continual stream of poets zealously summon them in the correct manner	ता हि शश्वन्त ईळंत इत्था विप्रांस ऊतये
for help and for the winning of contests.	सुबाधो वाजसातये ॥
Inspired in poetry and offering refreshment, we summon you two with songs,	ता वा गीर्भिर्विपुन्यवः प्रयस्वन्तो हवामहे ।
we who wish to win at the winning of the sacrifice. (RV 7.94.4-6)	मेधसाता सनिष्यवः ॥

The accompanying śastra is the Fourth Conquering Recitation, recited by the acchāvāka:

śomsāvo; RV 7.94.4 (3 x); 7.94.5-6
śomsāvo; RV 3.12.1-3
śomsāvo; RV 3.12.4-6; 1.21.1-5; 7.94.1-8
śomsāvo; RV 7.94.9 (3 x).

The offering verse is RV 3.12.1.

The viṣṭuti for all the chants is the same (see Figure 48). At the end of each recitation, Soma cups are offered to the Viśvedevas, Mitrāvaruṇa, Indra, and Indra-Agni, respectively. The offering verses have already been indicated. Thus ends the morning pressing.

Tenth Day: April 22, 1975

EPISODE 27

Midday Pressing and Anointing the Yajamāna
(*Mādhyandināsavana; Abhiṣeka*)

PLATE 104

PLATE 105

THE GRAVASTUT PRIEST enters the havirdhāna for the first time. He is blindfolded with cloth untied from the Soma cart. While Soma stalks are being pounded with pressing stones (grāvan), he recites the Ṛgvedic hymn to the pressing stones (text specified in ŚŚS 7.15; translation in Caland and Henry, §175). The Midday Chant for the Purified Soma (*mādhyandināpavamānastuti*) is chanted. It consists of fifteen stotriyās, of which the first three are chanted to the gāyatra melody (the chants of the morning pressing), so that it suffices to mention their prastāva only. The others are chanted to various melodies, and the five parts of each stotriyā will therefore be specified. The texts are given in Ūhagāna 1.1-4. Sometimes three stotriyās correspond to three ṛks, but at other times two ṛks are turned into three stotriyās

MIDDAY PRESSING

by a process of repetition and overlapping. This is common in the ritual chanting of the Sāmaveda and occurs also in the ritual recitation of the Ṛgveda. The Midday Chant begins with a lengthened “o” and each triplet starts with the himkāra “hm”. This Midday Chant is the same as the Midday Chant of the Agniṣṭoma:

- ō hm /
- I. *uccā te jātam andhasōm* (JA 62.1; RV 9.61.10)
 - II. *asya pratnām anu dyutōm* (JA 70.1; RV 9.54.1)
 - III. *enā viśvāny arya ōm* (JA 62.3; RV 9.61.11)
hm /
 - IV. prastāva: *uccā tā yi jātam andhasā* /
udgītha: *ō vau śāt bhū ō dā dā yi* /
pratihāra: *ugraṃ śarmā* /
upadrava: *ō havāvu vā* /
nidhana: *stauṣe* //
 - V. prastāva: *sa na ā yindrāya yajyavāyi* /
udgītha: *ō yā ō dā yāḥ* /
pratihāra: *varivovāyit* /
upadrava: *ō havāvu vā* /
nidhana: *stauṣe* // (based upon JA 62.2; RV 9.61.12)
 - VI. prastāva: *enā vā yi śvāny aryayā* /
udgītha: *ō mā ō śā nām* /
pratihāra: *sayiśāsantāḥ* /
upadrava: *ō mahāvu vā* /
nidhana: *stauṣe* // (UG 1.1)
hm /
 - VII. prastāva: *punānas somā dhārāyā* /
udgītha: *ā vasano arṣasyā ratnadhā yonī ō dā dā ō hāvu vā* /
pratihāra: *utsō devō hirā hā ō hāvu vā* /
upadrava: *ō yā au hō bā* /
nidhana: *hō yi lā* //
 - VIII. prastāva: *utsō devō hāyirānyā yāḥ* ¹ /
udgītha: *ōtsō devō hiranyayā duhāna ūdhar divi ā priyām ō hāvu vā* /
pratihāra: *pratnaṃ sadhastham ā hā ō hāvu vā* /
upadrava: *ō dā au hō bā* /
nidhana: *hō yi lā* //
 - IX. prastāva: *pratnaṃ sadhasthām āsā dāt* /
udgītha: *ō tnaṃ sadhastham āsādad āpṛcchyan dhāru ō śāsā ō hāvu vā* /

¹ After chanting this prastāva, the prastotā says: *eṣā madhyamā*, “this is the middle one.”

PLATE IO4

Enter the Grāvastut Blindfolded

“These (pressing stones) will speak, we shall speak.
Speak to the speaking stones,
when you rocks, you mountains,
together and swift,
resound Soma’s roar for Indra!”

(RV 10.94.1)

At the midday pressing, while Soma stalks are being pounded, the grāvastut enters the Soma Hall blindfolded, and recites a long hymn to the pressing stones (grāvan). His blindfold and turban are made with cloth untied from the Soma cart. The tail of the offering altar is on the right.

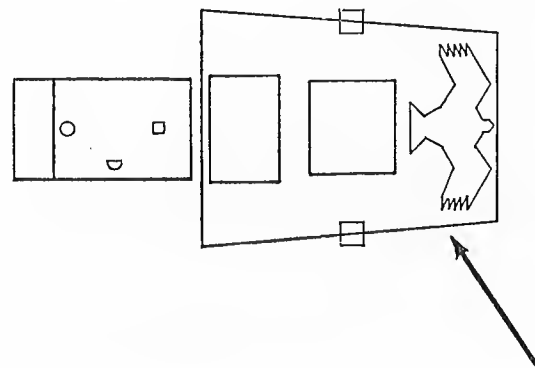
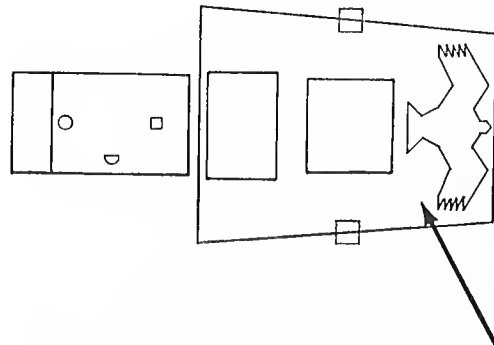


PLATE 105
Pounding Soma

"Here! Here! Here!"

(BŚS 8.1:234.13)

Under the Soma cart, Soma stalks are pounded on the bullock skin on top of the plank that covers the uparava resounding holes. During the midday pressing, the adhvaryu shouts *ihā ihā ihā* "here, here, here!" while the pratiprasthātā pounds. Soma goblets stand ready, covered by a cloth. The tail of the altar is on the right.



PART II THE 1975 PERFORMANCE

pratihāra: *nṛbhirdhauto vicā hā ō hāvu vā* /
upadrava: *ō ṇa au hō bā* /
nidhana: *hō yi la* // (UG 1.2 based upon JA 62.4-5; RV 9.107.4-5)

- hm* /
X. prastāva: *punānās soma dhārāyā* /
udgītha: *ō pō na yā* /
antarnidhana: *ṣā si* /
udgītha: *ō rātnadhā yonī ō sya sā yi* /
antarnidhana: *dā sī* /
pratihāra: *utsāh* /
upadrava: *ō hirā* /
nidhana: *nyā yā* //
XI. prastāva: *utso devō hirāṇyāyā* /
udgītha: *ōtsō hirā* /
antarnidhana: *nyā yā* /
udgītha: *ō hā na ūdhardivi ōm ma dhā* /
antarnidhana: *prīyām* /
pratihāra: *pratnām* /
upadrava: *ō sthamā* /
nidhana: *sā dāt* //
XII. prastāva: *pratnām sādhasāstham āsā dāt* /
udgītha: *ō tnā ō sthamā* /
antarnidhana: *sā dāt* /
udgītha: *ō pārcchīyāndharu o jayā* /
antarnidhana: *ṣā sī* /
pratihāra: *nṛbhā yih* /
upadrava: *ō vi cā* /
nidhana: *kṣā ṇah* // (UG 1.3)
hm /
XIII. prastāva: *prā tū* /
udgītha: *ō vā ō rī ō niṣi dā ō bhāyih* / *punāno ābhi vājam ārṣa* /
pratihāra: *aśvanna tvā vājinam mārjayāntāyi* /
upadrava: *ō barhāyi raśanābhā yimnā yā* /
nidhana: *tā yi* //
XIV. prastāva: *su vā* /
udgītha: *ō dhā ō va ō va indūro śastihā* / *vṛjanā rākṣamāṇah* /
pratihāra: *pitā devānāṇjanitā sudā kṣah* /
upadrava: *ōm bho dāyivo dhāruṇāh pārtthā yi* /
nidhana: *vyāh* //
XV. prastāva: *ārṣih* /
udgītha: *ō prā ō rā o janānāmo bhuḥ* / *dhīrā uśanā kāviyena* /
pratihāra: *sa cid viveda nihitāyadāsām*

MIDDAY PRESSING

upadrava: *ō ciyām guhyānnā mā go* /
nidhana: *nām* // (UG 1.4, based upon JA 62.6-8; RV 9.87.1-3)

The underlying verses are:

Although the origin of thee, the (Soma) stalk, is on high,
being in heaven, I take for myself here on earth
thy mighty refuge and great fame.

(RV 9.61.10)

Following his ancient shine,
they richly milk the thousand-winning seer for his
bright milk (viz., Soma).

(RV 9.54.1)

We who wish to win shall gain through him
all the majesties of the stranger
and of the offspring of Manu.
Finding freedom, flow round for Indra, our com-
rade,
for Varuṇa and for the Maruts.

(RV 9.61.11-12)

Soma, purifying thyself with the stream,
thou flowest clothed in water.
As bestower of wealth, thou sittest on the homestead
of truth
(which) is the golden source, o god.
Milking the heavenly udder for its proper honey,
he has sat upon his ancient station.
Cleansed by the priests,
the broad-seeing racer flows to its sought-after
support.

(RV 9.107.4-5)

Run thou forth, round the bucket; then take thy seat.
Purified by the priests, rush forth to the prize.
First cleansing thee like a racehorse, they lead thee
forth by the reigns to the sacrificial seat.
The heavenly drop purifies itself.
Well-weaponed it destroys what is not praise,
while it guards the community.
It is the father and very skillful begetter of the gods,
the prop of heaven and the support of the earth.
Wise seer, guide of people,
able artisan with vision like Uśanas,
He discovered what had been hidden,
the secret name of the cows.

(RV 9.87.1-3)

उच्चा ते जातमन्धसो
दिवि पद्म्या देदे ।
उग्रं शर्म महि श्रवः ॥

अस्य प्रत्नामनु द्युते
शुक्रं दुदुहे अहयः ।
पयः सहस्रसामृषिम् ॥

पुना विश्वान्युर्य आ
द्युम्नानि मानुषाणाम् ।
सिषासन्तो वनामहे ॥
स न इन्द्राय यज्यवे
वरुणाय मरुद्भ्यः ।
वरिवोवित् परि सव ॥

पुनानः सोम धारया-
पो वसानो अर्षसि ।
आ रत्नधा योनिमृतस्य सीद-
स्युत्सो देव हिरण्ययः ॥
दुहान ऊर्ध्वदिव्यं मधु प्रियं
प्रत्नं सुधस्थमासदत् ।
आवृच्छय धरुणं वाज्यर्षति
नृभिर्धृतो विचक्षणः ॥

प्र तु द्रव परि कोशं नि पीद
नृभिः पुनानो अभि वाजमर्ष ।
अश्वं न त्वा वाजिनं मर्जयन्तो-
ऽच्छा ब्रही रशानाभिर्नयन्ति ॥
स्वायुधः पवते देव इन्दु-
रशस्तिहा वृजन् रक्षमाणः ।
पिता देवानां जनिता सुदर्शो
विष्टम्भो दिवो धरुणः पृथिव्याः ॥

ऋषिर्दिप्रः पुरपुता जना-
मृमुर्धीर उशना काव्येन ।
स चिद्विवेद निहितं यदासा-
मपीच्यं । गुह्यं नाम गोनाम् ॥

PART II THE 1975 PERFORMANCE

When the Midday Chant is completed it is actually about 6:30 P.M. The adhvaryu offers a cup of curds (dadhigraha) to Indra. Arrangements are made for the ritual payment of the sacrificial fee (dakṣiṇā) to the priests (for the nonritual payment of the priests, see Volume II, page 459). Two Soma cups are offered to Indra Marutvat. The hotā recites the *marutvatiya-śastra*, which is the same as in the Agniṣṭoma. As in other recitations of the midday and third pressings, one or more Indicatory Verses (*nivid*) are inserted, which refer to deities. Like the Prior Lights (puroruc) we met with before (pages 623, 630), these are listed in the Śāṅkhāyana Śrauta Sūtra.

adhvaryo śomsāvo; RV 8.68.1 (3 x); 8.68.2-3
 śomsāvo; RV 8.2.1-3
 śomsāvo; RV 8.53.5-6 (made into three mantras)
 śomsāvo; RV 1.40.5-6 (made into three mantras)
 śomsāvo; RV 3.20.4
 śomsāvo; RV 1.91.2
 śomsāvo; RV 1.64.6
 śomsāvo; RV 10.73.1-6
 śomsāvo; ŚSS 8.16.1;
 RV 10.73.7-10;
 śomsāvo; RV 10.73.11 (3 x).

The pratigara of the adhvaryu at the first stop during the recital of RV 10.73.1 is *madāmo daiva*, "let us enjoy, divine one" (cf. ŚSS 7.19.16). After the śastra, a third cup is offered by the adhvaryu to Indra Marutvat. The offering verse is RV 3.47.4.

Next come Agnicayana rites. The adhvaryu offers six oblations to Agni, Soma, Savitr, Sarasvatī, Pūṣan, and Bṛhaspati. After these oblations, past 11 P.M. (on the night of April 22), comes the anointing (*abhiṣeka*) of the yajamāna, at his usual place south of the large altar. A small silver plate is placed upon the kṣṇājina skin, upon which he always sits. Cloths are tied around his head, forming a turban. The adhvaryu pours a mixture of grains (sārvauṣadha), kept from the Vājaprasaviya on the 9th day (above, page 574) over the turban, reciting:

On the instigation of god Savitr,
 with the arms of the Aśvins,
 with the hands of Pūṣan,
 with the bond of Sarasvatī,
 binder of speech,
 with the government of Agni I anoint you,
 with the government of Indra I anoint you,
 with the government of Bṛhaspati I anoint you!

(BŚS 10.58:60.12-15; cf. TS 1.7.10.3h)

देवस्य त्वा सवितुः प्रसवे-
 ऽश्विनोर्बाहुभ्यां
 पूष्णो हस्ताभ्यां
 सरस्वत्यै वाचो यन्तुर्यन्त्रेणा-
 भेस्त्वा साम्राज्येनाभि पिञ्चामी-
 न्द्रस्य त्वा साम्राज्येनाभि पिञ्चामि
 बृहस्पतेस्त्वा साम्राज्येनाभि पिञ्चामि ॥

ANOINTING THE YAJAMĀNA

The turban is removed, the plate is picked up, and the adhvaryu continues:

Anointed is that Nīlakaṇṭha Śarmā,
 of the Kāśyapa clan,
 son of Vallabha Śarmā,
 grandson of Vāsudeva Śarmā,
 descendant of Vallabha Śarmā,
 by the Agni ritual!

(BŚS 10.58:60.15-16)

अभ्यषेच्योऽयं नीलकण्ठशर्मा
 काश्यपः
 वल्लभशर्मणः पुत्रो
 वासुदेवशर्मणः पौत्रो
 वल्लभशर्मणो नप्तशिसवेन ॥

All shout, at the top of their voice, three times:

Akkitiri!

आकितिरी

The yajamāna pronounces:

Earth! Sky! Heaven!

भूमिः स्वः

He wipes his face, stands up, and takes three Viṣṇu steps east with the usual mantras (cf. above, page 324). The adhvaryu concludes the ceremony with six more oblations, for Indra, sound, verse, Aṃśa, Bhaga, the master of the field (*kṣetrapati*), and twelve libations to remove beings or spirits (*bhūta*).

The rest of the midday pressing service proceeds as in the Agniṣṭoma, but with differences in some of the stutis and śastras. The seventh stuti or First Back Chant (*prṣṭhastuti*) is not rathantara (as in the Agniṣṭoma), but bṛhat. It consists of seventeen melodies, constructed from three stotriyās in accordance with the seventeenfold viṣṭuti illustrated in Figure 49.

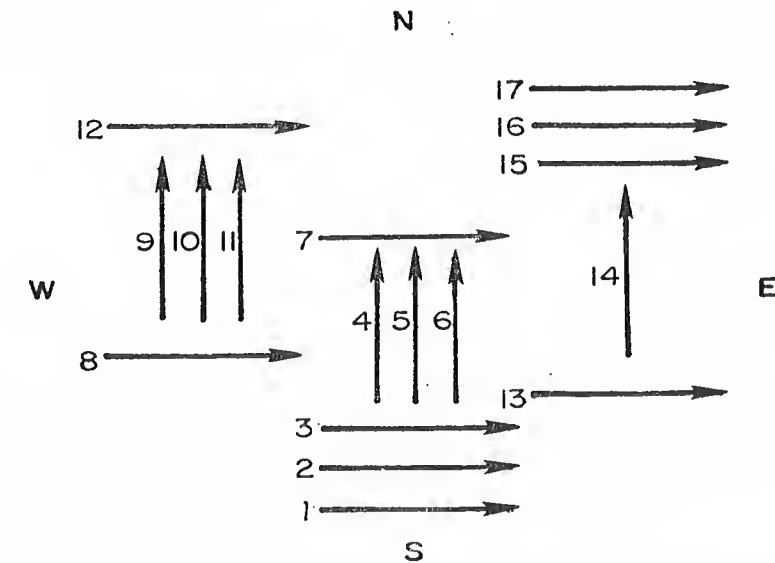


Figure 49—Seventeenfold Viṣṭuti of the Midday Back Chants

PART II THE 1975 PERFORMANCE

The three basic Stotriyās are:

- I. prastāva: *au hō yi tvāmiddhi havāmahā ē* /
udgītha: *a ō tau vājāsyā kāravastvā au hō vā* / *vṛtrā yi ṣu vā*
yindrā sā otpātinārah /
pratihāra: *tū vāṅkā ṣṭhā au hō vā* /
upadrava: *ō vārvātā hō vā hā vu vā* /
nidhana: *hās* //
- II. prastāva: *au hō yi tū vā me* /
udgītha: *a ō ṣṭhā sū varvātassatvā au hō vā/naścā yi*
tra vājṛā hā ō stā dhṛṣṇu yā /
pratihāra: *mahastavā au hō vā* /
upadrava: *ō ā drā yi vā hō vā hā vu vā* /
nidhana: *hās* //
- III. prastāva: *au hō yi mahā ē* /
udgītha: *a ō vā nō ā drā yi vā gāmā au hō vā* / *śuvaṃ rathā*
yā mā ō yindrā saṅ kā yi rā /
pratihāra: *satṛā vājā au hō vā* /
upadrava: *ō jā yi gyū ṣā yi hō vā hā vu vā* /
nidhana: *hās* // (RG 1.4, based upon JA 74.7–8)

The underlying verses are:

Only thee do we singers summon in the winning of
the contest.

Thee, Indra, who art master of the stead,
the warriors (summon) at the time of obstacles,
thee (the driver) of the course in the racetracks.
Since thou, wondrous cudgel-armed (hero),
art praised as the great one, unshakable one,
scatter upon us boldly cattle and chariot horses,
like booty for one who has completely conquered.

(RV 6.46.1–2)

त्वामिद्धि हवामहे
साता वाजस्य कारवः ।
त्वां वृत्रेभिन्दु सत्पतिं नर-
स्त्वां काष्ठास्वचैतः ॥

स त्वं नश्चित्र वज्रहस्त धृष्ट्या
महः स्तवानो अद्रिवः ।
गामश्चै र्व्यमिन्दु सं किर
सत्रा वाजं न जिरयुषे ॥

The accompanying śastra is the First Exclusive Recitation (*niṣkevalyaśastra*)
—exclusively belonging to Indra, that is—recited by the hotā:

adhvaryo śomsāvo; RV 6.46.1–2 (made into three, the first recited
3 x)

śomsāvo; RV 8.61.7–8 (made into three)

śomsāvo; RV 10.74.6

śomsāvo; RV 8.61.1–2

śomsāvo; RV 6.18.1–8

śomsāvo; ŚSS 8.17.1; RV 6.18.9–14

śomsāvo; RV 6.18.15 (3 x).

The offering verse is RV 7.22.1.

The eighth stuti, or Second Back Chant, with the same viṣṭuti (Figure

MIDDAY PRESSING

49) is vāmadevya, the same as in the Agniṣṭoma. The three basic stotriyās
are:

- I. prastāva: *kā yā naścāyi trā yā bhuvat* /
udgītha: *ō ā bu hau ho hā ō* /
pratihāra: *ṣṭayau ho hṃ mā* /
upadrava: *vāk o* /
nidhana: *hā yi* //
- II. prastāva: *kās tvā satyo mādanām* /
udgītha: *ō ā bu hau ho hā ō* /
pratihāra: *rujau ho hṃ mā* /
upadrava: *vāk o* /
nidhana: *hā yi* //
- III. prastāva: *ābhī ṣu nās sākhinām* /
udgītha: *ō ā bu hau ho hā ō* /
pratihāra: *siyau ho hṃ mā* /
upadrava: *vāk o* /
nidhana: *hā yi* //

(UG 2.1, based upon JA 63.3–5)

The underlying verses are:

With what help shall our wondrous, always strength-
ening comrade (Indra) be present?

With what most able regiment?

Which true one among stimulants,
which most gratifying part of the (Soma) plant shall
exhilarate thee,

in order to break open even those goods which are
solid?

As helper of us singers, thy comrades,
thou shalt be superior in help to even a hundred
(others).

(RV 4.31.1–3)

कया नश्चित्र आ भुव-
दुत्ती सदावृधः सखा ।
कया शचिष्ठया वृता ॥
कस्त्वा सुत्यो मदानां
महिष्ठो मत्सदन्धसः ।
दृक्का चिदासुजे वसु ॥
अभी पु णः सखीना-
मविता जरितृणाम् ।
शतं भवासूतिभिः ॥

The accompanying śastra is the Second Exclusive Recitation, recited by the
maitrāvaruṇa:

adhvaryo śomsāvo; RV 4.31.1 (3 x); 4.31.2–3

śomsāvo; RV 8.93.19–21

śomsāvo; RV 7.32.14–15

śomsāvo; RV 3.48.1–5; 4.19.1–10

śomsāvo; RV 4.19.11 (3 x).

The offering verse is RV 4.20.4.

PART II THE 1975 PERFORMANCE

The ninth stuti, or Third Back Chant, with the same viṣṭuti, is not nau-dhasa (as in the Agniṣṭoma) but śyaitam. The three basic stotriyās are:

- I. prastāva: *abhi pravas surādhāsā au ho vā /*
udgītha: *ōndrām arcchā yāthā vāyidā ō hāyi /*
ō jārāyitr̥bhyā ō vā purovasuḥ /
pratihāra: *sahasreṇāyi vā śā /*
upadrava: *hṃ mā yikṣātā au ho vā /*
nidhana: *vā su //*
- II. prastāva: *sahasreṇvā śikṣātā au ho vā /*
udgītha: *ō hā srāyīṇāyi vā śā yikṣātā ō hāyi /*
ō tānāyi kāyivā ō gāti dhārṣṇyā /
pratihāra: *hanti vṛtrāṇi dā /*
upadrava: *hṃ mā yisūṣā au ho vā /*
nidhana: *vā su //*
- III. prastāva: *hanti vṛtrāṇi dā śūṣā au ho vā /*
udgītha: *ōntā yi vārtrāṇāyi dā śūṣā ō hāyi /*
ō rāyi rāyi vā prā ō āsya pāyinvāyi rāyi /
pratihāra: *datrāṇi purubho /*
upadrava: *hṃ mā yijāsā au ho vā /*
nidhana: *vā su //*

(UG 9.6, based upon JA 74.9–10)

The underlying verses are:

Sing forth to your good Indra of good solicitude, as is well known,
the liberal one of many goods who exerts himself in a thousand ways, as it were, for the singers.
Like a hundred-faced (weapon),
he goes forth daringly and smashes (all) obstacles for his worshipper.
Like the great rivers of the mountain,
the gifts of him swell up, as he offers many benefits.

अभि प्र वः सुराधसु-
मिन्द्रमर्चं यथा विदे ।
यो जरितुभ्यो मघवां पुरुवसुः
सहस्रेणैव शिक्षति ॥
ज्ञातानीकेषु प्र जिगाति धृष्ण्या
हन्ति वृत्राणि दाशुषे ।
गिरिरेव प्र रसा अस्य पिन्विरे
दत्ताणि पुरुभोजसः ॥

(RV 8.49.1–2)

The accompanying śastra is the Third Exclusive Recitation, recited by the brāhmaṇacchamsin:

adhvaryo śomsāvo; RV 8.49.1–2 (made into three, the first recited 3 x)
śomsāvo; RV 8.50.1–2 (made into three)
śomsāvo; RV 8.3.15–16
śomsāvo; RV 10.104.1–11; 7.23.1–5
śomsāvo; RV 7.23.6 (3 x).

MIDDAY PRESSING

The offering verse is RV 5.40.4.

The tenth stuti, or Fourth Back Chant, with the same viṣṭuti, is kāleya, the same as in the Agniṣṭoma. The three basic stotriyās are:

- I. prastāva: *tarobhā yirvo vidadvasum /*
udgītha: *ō sā ō dha ō ō bṛhāt / gāyā ō sutasomedhvārāyi /*
pratihāra: *huvāyi bharau vā ō vā /*
upadrava: *o kārīṇām /*
nidhana: *ho yi lā //*
- II. prastāva: *huve bhārām su kārīṇam /*
udgītha: *ō bhā ō su kā ō nā yāndudhrāḥ / ō rante su sthirā mārāḥ /*
pratihāra: *madāyīṣu śau vā ō vā /*
upadrava: *ō āndhasaḥ /*
nidhana: *ho yi lā //*
- III. prastāva: *madeṣū śāyiprām andhāsah /*
udgītha: *ō su ō pra mā ō yā ādṛtyā / ō hamānāya sūnvā tā yi /*
pratihāra: *dātā jarau vā ō vā /*
upadrava: *o ūkthiyām /*
nidhana: *ho yi lā //*

(UG 2.3, based upon JA 63.8–9)

The underlying verses are:

Intensely (we summon) Indra who finds wealth swiftly,
for your aid,
as we sing on high at this ceremony in which the Soma is pressed.
I summon him like one who wins the battle.
Him (I summon) whom neither stubborn nor enduring hindrances shall stop
when the lovely lipped one is in the stimulation of the (Soma) plant,
who, once he has robbed it,
shall grant a praiseworthy (prize) to the ministrant,
to the presser and to the singer.

(RV 8.66.1–2)

तरोभिर्वो विदद्वसु-
मिन्द्रं स्वाध ऊतये ।
बृहद्वायन्तः सुतसोमे अध्वरे
हुवे भरं न कारिणम् ॥
न यं दुध्रा वरन्ते न स्थिरा मुरो
मदे सुशिप्रमन्धसः ।
य आदृत्या शशमानाय सुन्वते
दाता जरित्र उक्थ्यम् ॥

The accompanying śastra is the Fourth Exclusive Recitation, recited by the acchavākā:

adhvaryo śomsāvo; RV 8.66.1–2 (made into three, the first recited 3 x)
śomsāvo; RV 7.32.20–21 (made into three)
śomsāvo; RV 7.32.12–13
śomsāvo; RV 6.30.1–5; 3.36.1–10

PART II THE 1975 PERFORMANCE

śomsāvo; RV 3.36.11 (3 x).

The offering verse is RV 3.36.3.

In these four Soma sequences, the first cup is offered to Great Indra (Mahendra) and the three remaining cups to Indra. Thus ends the Middy Pressing at about 3:30 A.M. on April 23, 1975.

Eleventh Day: April 23, 1975

EPISODE 28

The Third Pressing (Tṛtīyasavana)

THE THIRD PRESSING which, in the Agniṣṭoma, takes place in the evening of the pressing day (the fifth ritual day of the Agniṣṭoma), marks the beginning of the eleventh ritual day of the Atirātra. It follows the ceremonies of the tenth day without a pause and starts around 4 A.M. on April 23, 1975.

After pressing Soma and offering a cup to the Ādityas, the eleventh stuti, Chant of the Skillful Gods for the Purified Soma (*ārbhavapavamāna-stuti*) is chanted, without viṣṭuti sticks (which are covered with a cloth). It consists of seventeen stotriyās, two of which (IX and X) are different from those in the Agniṣṭoma. The first three are chanted to the gāyatra melody, so that it is sufficient to list the prastāva:

ō hṃ /

I. *svādiṣṭhayā madiṣṭhayōm* (JA 64.1; RV 9.1.1)

II. *rakṣohā viśvacarṣaṇōm* (JA 64.2; RV 9.1.2)

III. *varivodhātamo bhuvōm* (JA 64.3; RV 9.1.3) hṃ /

IV. prastāva: *svādiṣṭhayā ma dā yiṣṭhayā* /

udgītha: *ō svā sō ō* /

pratihāra: *ā yindrā* /

upadrava: *ō pā tavā hāvu vā* /

nidhana: *sā taḥ* //

V. prastāva: *rakṣohā viśva cārṣaṇāyih* /

udgītha: *ō yō nīm ō* /

pratihāra: *drō ṇe* /

upadrava: *ō dhā sthamā hāvu vā* /

nidhana: *sā dāt* //

VI. prastāva: *varivōdhata mō bhuvah* /

udgītha: *ō ṣṭhōvṛ ō* /

pratihāra: *parṣi* /

upadrava: *ō dhō mā hāvu vā* /

nidhana: *gho nām* //

hṃ /

VII. prastāva: *ayā pāvāsya dā yi vā yuḥ* /

THIRD PRESSING

udgītha: *ō pavāyitrām paryā yiṣi vāyīśvātaḥ* /

pratihāra: *madhoḥ* /

upadrava: *ō hō ā to* /

nidhana: *hā yi* //

(UG 3.2, based upon JA 64.4; RV 9.63.7)

hṃ /

VIII. prastāva: *pāvāte hāryātō hāriḥ* /

udgītha: *ō hvarām sā yi ramhā yā* /

pratihāra: *abhāyi* /

upadrava: *ō stōṭṛbhyō bā* /

nidhana: *ra vā dyā śaḥ* //

(UG 3.3, based upon JA 64.5; RV 9.65.25)

hṃ /

IX. prastāva: *purōjiti vō andhāsās sūtāya mādāyitnāvāyi* /

udgītha: *ō pa śvānam śnathiṣṭānā ṣhāyi* /

pratihāra: *sākhāyo dā yi* /

upadrava: *ō jō bāhvāyām* /

nidhana: *hāyi* //

(UG 14.4, first sāman, based upon JA 64.6-7; RV 9.101.1-2)

hṃ /

X. prastāva: *sākhāyō dirghajihviyāme* /

udgītha: *ō dhārayā pāvākāyā hā hā au hō vā āyihī* /

pariprasandātāyī sūtā hā hā au hō vā āyihī /

pratihāra: *indurāśvā hā hā au hō vā āyihī* /

upadrava: *ō kārṭvāyā au hō vā* /

nidhana: *madhūścūtaḥ* //

(UG 27.19, second sāman, based upon JA 64.6-7; RV 9.101.1-2)

hṃ /

XI. prastāva: *indurāśvās sukṛtvā ya ehiyā* /

udgītha: *ō dūrōṣāmā bhī narā ō hō iyā somam* / *vā yiśvā cī yā* /

pratihāra: *dhā yā* /

upadrava: *ō hō ō hō iyā yājñā ō samtū ā drā yō* /

nidhana: *hā yi* //

(UG 3.4, third sāman, based upon JA 64.7; RV 9.101.2)

hṃ /

XII. prastāva: *purōjiti va yā ōndhāsāḥ* /

udgītha: *ō tā ya mādā yā hṃ mā* /

antarnidhana: *tnave apa śvānam śnathiṣṭānā* /

pratihāra: *sākhāvu vā* /

upadrava: *ō dirghā ji hviyā au hō bā* /

nidhana: *hō yi lā* //

PART II THE 1975 PERFORMANCE

- XIII. prastāva: *sakhāyō dirghajā ō hvāyām /*
 udgītha: *ō dhārayā pāvā hṃ mā /*
 antarnidhana: *kayā pari prasyandate sutāḥ /*
 pratihāra: *āyindāvu vā /*
 upadrava: *ō śvās sū kārtviyā au hō bā /*
 nidhana: *hō yi lā /*
- XIV. prastāva: *indur aśvas su kā ōrtvāyaḥ /*
 udgītha: *ō durō śamā bhi hṃ mā /*
 antarnidhana: *naras somaṃ viśvāciyā dhiyā /*
 pratihāra: *yajñāvu vā /*
 upadrava: *ō santū ā drayā au hō bā /*
 nidhana: *hō yi lā //*
 (UG 3.5, based upon JA 64. 6-7; RV 9.101.1-2)
- XV. prastāva: *abhyo vā /*
 udgītha: *o yāṇi pāvātāyicanō ō māni / yaṃ hvō ādhiyāyi śu*
vā ō /
 pratihāra: *ā sūryasya bṛhatō bṛhann ādhi /*
 upadrava: *ō thām vāyīśvāncāmā ō yicā kṣā /*
 nidhana: *ṇāḥ //*
- XVI. prastāva: *rtō vā /*
 udgītha: *ō jīhvā pāvātāyi mādhu ō ktā patih / dhā yō syā*
dā ō /
 pratihāra: *dadhāti putrah pitrōr apicāyām /*
 upadrava: *ō mā tārtti yāmā ō nāndā yi /*
 nidhana: *vāḥ //*
- XVII. prastāva: *avōvā*
 udgītha: *ō tānaḥ kālāśaṃ ācā ō bhiḥ / yemānaḥ kōśā hīrā ō /*
 pratihāra: *abhi ṛtasya dōhanā anuṣāta /*
 upadrava: *ō dhāyi trāyiprṣṭhā ō ō yi rā jā /*
 nidhana: *sā yi //*
 (UG 3.6, based upon JA 64.9-11; RV 9.75.1-3)

The underlying verses are:

Soma, purify thyself with this most sweet and purifying stream,
 now that thou art pressed for Indra to drink.
 The smasher of evil forces, known to all the peoples,
 has sat upon his iron homestead,
 upon his station made of wood.
 Become the first of those who create freedom by
 smashing all obstacles,
 the one who is most gratifying.

स्वादिष्ठया मदिष्ठया
 पवस्व सोम धारया ।
 इन्द्राय पातवे सुतः ॥
 रक्षोहा विश्वचर्षणि-
 रुभि योनिमयो हतम् ।
 दुर्गा सुधस्थमासदत् ॥
 वरिवोधातमो भव
 मेहिष्ठो वृत्रहन्तमः ।

THIRD PRESSING

Further the solicitude of our patrons.

(RV 9.1.1-3)

Purify thyself with this stream
 with which thou didst make the sun shine,
 as thou didst drive forth the waters
 destined for the offspring of Manu.

(RV 9.63.7)

The golden steed is sung by Jamadagni,
 as he drives forth upon the steer-hide.

(RV 9.65.25)

Comrades, drive away with barbs the long-tongued
 dog,
 with predominant conquest for the (Soma) plant,
 for the stimulating juice.
 Like a horse trained for victory is this drop,
 this juice which runs forth and around along
 the purifying stream.

(RV 9.101.1-2)

The desired (Soma) purifies itself according to his
 proper names,
 under which the youthful one grows up.
 The lofty one of broad vision
 has mounted the lofty chariot of the sun
 which drives in different directions.
 The dear honey purifies itself,
 now that it is the tongue of truth
 and the undeceivable speaker and master of this
 hymn.

The son bestows on his parents
 his secret third name
 in the luminous realm of heaven.

The shining one has bellowed down to the buckets,
 as he is held in the golden container by the priests.
 The cows of truth have resounded towards him.
 The triple-backed one shines upon the dawns.

(RV 9.75.1-3)

The eleventh stuti, composed upon these verses, requires breaths of extreme length. According to the chanters, throughout this chant, the "o" of the udgītha should last 14 mātrās (time units). As in all these chants, each of the five portions (bhakti) should be chanted in one breath. The chant is over by about 5:15 A.M. After a few more mantras (Caland-Henry, §221c) and Stuti Milking, there is an interval of about one hour and a quarter.

The ceremonies resume with the continuation of the animal sacrifice.
 The rice cakes representing cooked portions of the animals, and the puroḍāśa

परि राधो मघोनाम् ॥

अया पवस्व धारया
 यया सूर्यमरोचयः ।
 हिन्वानो मानुषीरुपः ॥

पवते हर्यतो हरिर्मृणानो जमदग्निना
 हिन्वानो गोरधि त्वचि ॥

पुरोजिती वो अन्धंसः
 सुताये मादयित्तवै ।
 अप श्वानं श्रथिष्टन्
 सखायो दीर्घजिह्वम् ॥
 यो धारया पावकया
 परिप्रस्यन्दते सुतः ।
 इन्दुरश्वो न कृत्न्यः ॥

अभि प्रियाणि पवते चनोहितो
 नामानि युहो अक्षि येषु वर्धते ।
 आ सूर्यस्य बृहतो बृहन्नक्षि
 रथं विष्वज्जमरुहद्विचक्षणः ॥

ऋतस्य जिह्वा पवते मधु प्रियं
 वक्ता पतिष्ठियो अस्या अदाभ्यः ।
 दधाति पुत्रः पित्रोरपीच्यं ।
 नामं तृतीयमधि रोचने दिवः ॥

अवं द्युतानः कुलशो अचिक्रद-
 वृभिर्येमानः कोश आ हिरण्यये ।
 अभीमृतस्य दोहनां अनूपता-
 ऽधि त्रिपृष्ठ उपसो वि राजति ॥

PART II THE 1975 PERFORMANCE

cakes are offered. After Soma oblations by hotā, maitrāvaruṇa, brāhmaṇā-cchaṁsin, potā, neṣṭā, acchāvāka and agnīdh, followed by Soma drinking, the cupbearers put the sacred thread over their right shoulder, and portions of the cakes are placed next to the Soma cups: nine next to the cup of the hotā, and three next to each of the other cups. These are offerings of the yajamāna and his priests to their ancestors. This is followed by offering a Soma cup to Savitṛ.

The First Evening Recitation, the Great Recitation to the All-Gods (*mahāvaiśvadevaśāstra*), the same as in the Agniṣṭoma, is recited by the hotā:

adhvaryo śoṣṣāvo; RV 5.82.1 (3 x); 5.82.2-3
 śoṣṣāvo; RV 5.82.4-6
 śoṣṣāvo; RV 4.54.1-5
 śoṣṣāvo; ŚSS 8.18.1; RV 4.54.6
 śoṣṣāvo; ŚSS 8.3.10¹
 śoṣṣāvo; RV 1.159.1-4
 śoṣṣāvo; ŚSS 8.19.1; RV 1.159.5
 śoṣṣāvo; RV 1.4.1
 śoṣṣāvo; RV 1.111.1-4
 śoṣṣāvo; ŚSS 8.20.1; RV 1.111.5
 śoṣṣāvo; RV 10.123.1
 śoṣṣāvo; RV 10.63.3
 śoṣṣāvo; RV 4.50.6
 śoṣṣāvo; RV 1.89.1-8; ŚSS 8.21.1
 śoṣṣāvo; RV 1.89.9
 śoṣṣāvo; RV 1.89.10 (3 x).

The pratigara of the adhvaryu throughout the recital of RV 1.159.1-5 (excepting the nivid) is *madāmo daiva*, "let us enjoy, divine one." When the hotā recites *om*, it is *modāmo daiva* (cf. ŚSS 8.3.12). After Śāstra Milking, etc., the adhvaryu offers, with RV 6.52.13 as offering verse, a cup to the All-gods, and cooked rice to Soma. Clarified butter is poured into the remnants of this offering, and yajamāna, brahman, adhvaryu, pratiprasthātā, and agnīdh try to see their faces reflected in it. The dish is then offered to the chanters who try the same. The pātnīvata cup of Soma is offered in the fire for the goddesses.

Before the remnants of the Soma offering are drunk, preparations are begun for the last stuti chant. The adhvaryu issues an order (praiṣa):

Agnīdh, sit on the lap of the neṣṭā.	अग्नीध्रेष्टुपस्थमासीद ।
Neṣṭā bring forward the wife,	नेष्टः पत्नीमुदानय ।
inform her through the udgātā	उद्गात्रा संख्याप्या-
how many times she has to use	

¹ This is not a nivid, but a mantra that happens to be lacking in the Ṛgveda "par un hasard inexplicable" (Caland and Henry, page 355).

THIRD PRESSING

the water for washing.
 Let the washing be done
 via the thighs.
 Having denuded them,
 let the washing be done.
 (To all the cupbearers:)
 Together with the hotā, raise your cups.
 Pratiprasthātā, leave space for the dhruva
 in the hotā's cup.
 Yajamāna, come!

(BSS 8.14:254.13-17, omitting one phrase)

प उपश्रवत्यतात् ।
 ऊरुणोऽप प्रवत्यतात् ।
 नमं कृत्योरुपप्रवत्यतात् ।
 होतुश्चमसमनुज्ञयध्वम् ।
 प्रतिप्रस्थातहोतृचमसे
 ध्रुवायावकाशं कुरुतात् ।
 एहि यजमान ॥

The Soma drinking begins, and the agnīdh sits on the lap of the neṣṭā. Then the neṣṭā fetches the wife, and the stuti begins. The wife sits down inside the Hall of Recitation, to the right (west) of the pratihartā, facing the udgātā (south). She has brought a small vessel with water. A mat with a hole in it is put around her.

The last chant of the third pressing is the Yajñāyajñīya or Agniṣṭoma Stuti, the same as in the Agniṣṭoma (which derives its name from it). It is interspersed with special rites that also occur in the Agniṣṭoma, and one ceremony that is specific to the Agnicayana. The chant consists of twenty-one stotriyās with the structure:

o hṃ. I.I.I.II.II.III;
 hṃ. I.I.II.II.III.III.III;
 hṃ. I.I.I.II.III.III.III.

The sticks are laid down in accordance with the twenty-one-fold viṣṭuti of Figure 50.

The three basic stotriyās are:

- I. prastāva: *yajñā yajñā vō gnāyāyi* /
 udgītha: *ōyirā ihā cā dākṣā sāyi vō priṃ* /
vayā ō amṛtā ō vā hṃ māyi /
 pratihāra: *dāyi vām* /
 upadrava: *ō yām māyitrānnū śāmsiṣā bu* /
 nidhana: *vā* //
- II. prastāva: *prāyām* /
 udgītha: *ō trānnū śāmsi śā mūrjō nu* /
pā tamsa hyā yū mā hṃ māyi /
 pratihāra: *smā yuḥ* /
 upadrava: *ō śēmā havyādātayā bu* /
 nidhana: *vā* //
- III. prastāva: *āse* /
 udgītha: *ō havyādātāyāyi bhuvād* /

PART II THE 1975 PERFORMANCE

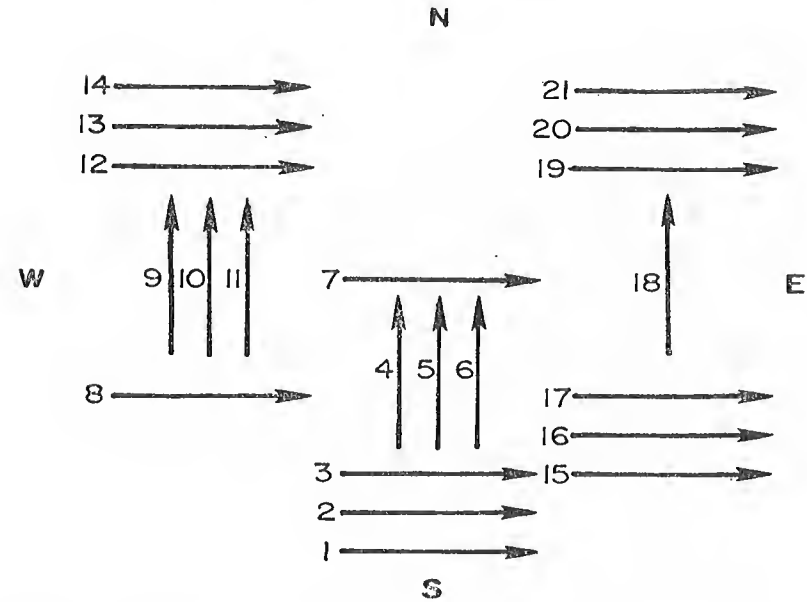


Figure 50—Twenty-one-fold Viṣṭuti of the Yajñāyajñīya

vājeṣvavitā bhāvāddhṃ māyi /
 pratihāra: *vārddhāḥ /*
 upadrava: *ō tā trātā bāhūna ā bu /*
 nidhana: *vā //*

(UG 3.7, based upon JA 64.12–13)

The underlying verses are:

With every worship, with every song
 (strive) for Agni to be skillful for you.
 We shall praise the immortal Jātavedas like a friendly
 ally.
 Because he is disposed to us,
 may we worship the offspring of strength,
 for him to distribute the oblations (to the gods).
 He shall be our helper in contests,
 our strengthener, and the savior of our persons.
 (RV 6.48.1–2)

यज्ञायज्ञा वो अमर्ये
 गिरागिरा च दक्षसे ।
 प्रप्र वयममृतं ज्ञातवेदसं
 प्रियं मित्रं न शंसिषम् ॥
 ऊर्जो नपातं स हिनायमस्मयु-
 द्दोशेम हव्यदातये ।
 भुवद्वाजेष्वाविता भुवद्बुध-
 उत ज्ञाता तनूनाम् ॥

While this Yajñāyajñīya Stuti is being sung, several other ceremonies take place. During the udgītha of the first stotriyā of the first round (*paryāya*), the adhvaryu recites the Seven-Hotā formula:

The hotā wields large oblations,
 the adhvaryu efficient libation,

महाहविर्होता ।
 सत्यहविरध्वर्युः ।

THIRD PRESSING

the agnīdh unshakable strength,
 the assistant unshakable spirit,
 the respondents of the ceremony
 beyond attack and irresistible,
 the udgātā indefatigable!

अच्युतपाजा अग्नीत् ।
 अच्युतमना उपवक्ता ।
 अनाध्व्यश्चोप्रतिध्व्यश्च
 यज्ञस्याभिगुरौ ।
 अयास्य उद्गाता ।

(TA 3.5.1)

followed by:

Vācaspati Hṛdvidhenāman!
 May we honor your name!
 May you honor our name!
 Vācaspati has drunk Soma.
 May the divine thread not break,
 and neither the human.
 Homage to heaven—
 Homage to earth—svāhā!

वाचस्पते हृदिधे नामन् ।
 विधेम ते नामं ।
 विधेस्त्वमस्माकं नामं ।
 वाचस्पतिः सोममपात् ।
 मा दैव्यस्तनुश्छेदि-
 मा मनुष्यः ।
 नमो दिवे ।
 नमो ध्रुव्यै स्वाहा ॥

(TA 3.5.1)

In spite of the svāhā exclamation, this is pure recitation, without rite or oblation.

During the second stotriyā of the first round, prastāva and udgītha are sung in the aniruktagāna manner of rathantara:

prastāva: *yajñā yajñā vo agnayōm /*
 udgītha: *ōyirā ihā cā dākṣā sāyi bhā bhā bhā*
bhā ō amṛtā ō vō hṃ māyi /

(RG 1.7, in accordance with JSS 19:24.7)

In the Agniṣṭoma, the last stotriyā is sung in this fashion. After this, viz., before the third stotriyā begins, the wife puts her finger through the hole in the mat that surrounds her. The udgātā gazes upon it and says:

You are lovely in appearance,
 may we absorb all that is lovely!

वामी नाम संदशि ।
 विश्वा वामानि धीमहि ।

The wife's reply is first recited by the udgātā, then repeated by her through the hole:

From you, male, full of male force,
 may we absorb all the seeds!

वृष्णस्ते वृष्ण्यावतो
 विश्वा रेतंसि धीमहि ॥

(JSS 19:24.8–10)

Then the wife, prompted and accompanied by the neṣṭā, recites:

i. Seeing you Agni, who is all,
 who possesses all and manly power,

विश्वस्य ते विश्वावतो
 वृष्ण्यावतस्तवाग्ने

PART II THE 1975 PERFORMANCE

- like your lovers
may I receive all seeds!¹
- k. The ritual has come to the gods,
the goddesses have left the ritual
For the gods!
To the Yajamāna pressing Soma,
blessings accompanied by svāhā!
Standing in the ocean
follow the Gandharvas
on the path of the wind,
food that is praised (?)!

(TS 3.5.6.3i-k)

During this recitation, the wife washes herself between the thighs a number of times. Afterwards, she puts the water vessel upside down on the ground so that the remaining water runs out and can be seen outside the mat. Then the chant continues with its third stotriyā.

When the chanting of the stuti is nearing its end, the adhvaryu performs an Agnicayana rite, standing at the northern hip of the bird and touching the five layers from top to bottom, as he did before on the eighth day (end of Episode 18, page 543) and on the tenth day (beginning of Episode 25, page 599). While doing so he recites:

- d. Homage to you—do not harm me!
You stand resting on the head of all,
your heart, your life are in the ocean,
heaven and earth are placed on the worlds!
- e. Give some water, split what holds water.
From heaven, Parjanya, sky, earth
help us with rain!
You are head of heaven, navel of earth,
strength of waters and plants,
extending protection to all life,
homage to the way!

(TS 4.7.13.2d-e)

Finally the hotā recites the Second Evening Recitation, the Recitation for Agni and the Maruts (āgnimārutaśastra), the same as in the Agniṣṭoma:

adhvaryo śośomsāvo; RV 3.3.1 (3 x); 3.3.2–10
śomsāvo; ŚSS 8.22.1; RV 3.3.11
śomsāvo; RV 2.33.1
śomsāvo; RV 1.87.1–5
śomsāvo; ŚSS 8.23.1; RV 1.87.6
śomsāvo; RV 6.48.1–2 (made into three)

¹ Following Caland and Henry, page 371 *contra* Keith, page 284.

THREE UKTHYA SOMA SEQUENCES

śomsāvo; RV 7.16.11–12 (made into three)
śomsāvo; RV 1.143.1–7
śomsāvo; ŚSS 8.24.1; RV 1.143.8
śomsāvo; RV 10.9.1–3
śomsāvo; RV 6.50.14
śomsāvo; RV 5.46.7–8
śomsāvo; RV 2.32.4–5
śomsāvo; RV 6.44.7–9
śomsāvo; RV 10.15.1–3
śomsāvo; RV 10.14.4,3,5
śomsāvo; RV 6.47.1–3
śomsāvo; AV 7.25.1
śomsāvo; RV 1.154.1
śomsāvo; RV 10.53.6
śomsāvo; RV 4.17.20 (3 x).

This śastra is recited fairly quickly, with the clear exception of RV 10.9.1–3 (= TS 4.1.5.1b–d, recited frequently, e.g., page 282), and the preceding āhāva. The pratigara of the adhvaryu throughout the recital of RV 6.47.1–3 is: *madāmo daiva*. When the hotā recites *om*, it is: *modāmo dāiva* (cf. ŚSS 8.6.15). After the usual recitations following the śastra, a Soma cup is offered to Agni and the Maruts. The offering verse is RV 5.60.8, which is also recited more slowly, like the previous śastras.

Eleventh Day: April 23, 1975

EPISODE 29

The Three Ukthya Soma Sequences and the Sixteenth (Śoḍaśi)

BY 2 P.M. ON APRIL 23 the twelve Soma sequences, which correspond to the Agniṣṭoma, have been completed and the three Soma sequences of the ukthya begin. Each of these is sung in accordance with the twenty-one-fold viṣṭuti of Figure 50. The First Ukthya Stuti (the 13th stuti) is based upon:

- I. prastāva: *ē hyu śu bravāṇa yi tāyi* /
udgītha: *ō gna itthētarā gāyira yē bhāyir varddhā* /
pratihāra: *sa yā hā yi* /
upadrava: *ō bhō* /
nidhana: *hā yi* //
- II. prastāva: *yātra kvā ca tē mānaḥ* /
udgītha: *ō kṣan dadhasa ūttarāṃ tatrā yōnāyīm* /
pratihāra: *kṛṇā hā yi* /
upadrava: *ō sō* /
nidhana: *hā yi* //

PART II THE 1975 PERFORMANCE

- III. prastāva: *nā hi tē pūrttam akṣāyīpat /*
 udgītha: *ō van nēmānām pātā athā duvaḥ /*
 pratihāra: *vanā hā yi /*
 upadrava: *ō sō /*
 nidhana: *hā yi //*

(UG 4.1, based upon JA 65.1–3)

The underlying verses are:

Come and I shall speak well to thee;
 —Agni, though the other songs are proper,
 thou shalt grow strong upon our drops.
 Whenever thou shalt turn thy mind thy highest
 capability,
 then thou shalt make thy seat.
 Because thy gift shall never be annoying,
 good one of our side,
 therefore thou shalt win our friendship.¹

(RV 6.16.16–18)

एह्यु पु ब्रवाणि ते-
 ऽग्ने इत्येतर्गु गिरः ।
 एभिर्वर्धसु इन्दुभिः ॥
 यत्र कं च ते मनो
 दक्षं दधसु उत्तरम् ।
 तत्रा सदः वृणवसे ॥
 नहि ते पूर्वमक्षिपद्
 भुवन्नेमानां वसो ।
 अथा दुवो वनवसे ॥

The thirteenth śastra is recited by the maitrāvaruṇa:

adhvāryo śośomsāvo; RV 6.16.16 (3 x); 6.16.17–18
 śomsāvo; RV 6.16.19–21
 śomsāvo; RV 3.51.1–3; 8.42.1–3; 7.82.1–10; 7.84.1–4
 śomsāvo; RV 7.84.5 (3 x).

The first ukthya cup, made up from one-third of the Soma mixture in the Ukthya vessel, as in the preceding two pressings, is offered to Indra-Varuṇa. The offering verse is RV 6.68.11. The Second Ukthya Stuti (the 14th stuti) is based upon:

- I. prastāva: *vayāmū tvām apūrvi yō vā /*
 udgītha: *ō rannakacchit bharāntāḥ / ā vā hō syāvaḥ /*
 pratihāra: *vajrīmścitram havā hā yi /*
 upadrava: *ō hā au hō vā /*
 nidhana: *ūk //*
 II. prastāva: *vajrāyīmścāyitrām havāma hō vā /*
 udgītha: *ō pa tvā karmannūtāyāyi / sa nō hō yuva /*
 pratihāra: *ugraścakrāma yō hā yi /*
 upadrava: *ō ṣā au hō vā /*
 nidhana: *ūk //*
 III. prastāva: *ugraścakrāma yō dhṛṣō vā /*
 udgītha: *ō middhya vitārām / vavṛhō mā hā yi /*

¹ JA 65.3 has *pate*, “master” for RV *vaso*, “good one.”

THREE UKTHYA SOMA SEQUENCES

- pratihāra: *sakhāya indra sā hā yi /*
 upadrava: *ō sā au hō vā /*
 nidhana: *ūk //*

(UG 4.2, based upon JA 65.4–5)

The underlying verses are:

Seeking aid, like those carrying something heavy,
 we summon thee in the contest, foremost one,
 thee the wondrous one.
 To aid in this enterprise,
 that youthful and strong one has approached thee,
 who (actest) with daring.
 Indra, we comrades choose thee for our winning
 helper.

वयमु त्वामपूर्य
 स्थुरं न कच्चिद् भरन्तोऽवस्यवः ।
 वाजे चित्रं हवामहे ॥
 उप त्वा कर्मज्ञतये स नो युवो-
 ग्रश्चक्राम यो धृषत् ।
 त्वामिद्व्यवितारं ववूमहे
 सखाय इन्द्र सानुसिम ॥

(RV 8.21.1–2)

The fourteenth śastra is recited by the brāhmaṇacchapsin:

adhvāryo śośomsāvo; RV 8.21.1 (made into three,
 the first recited 3 x)
 śomsāvo; RV 8.21.9–10 (made into three)
 śomsāvo; RV 1.57.1–3; 6.73.1–3; 10.42.1–10; 10.68.1–12
 śomsāvo; RV 10.42.11 (3 x).

The second ukthya cup, from the second third of the ukthya Soma mixture, is offered to Indra-Bṛhaspati. The offering verse is RV 7.97.10. The Third Ukthya Stuti (the 15th Stuti) is based upon:

- I. prastāva: *adhā hindra girvaṇā ē /*
 udgītha: *ō pa tvā kāma imāhāyi /*
 pratihāra: *sāsr̥gmāhā au hō au hō vā /*
 udgītha: *o dē hā yi /*
 pratihāra: *vāgmāntā yā au hō au hō vā /*
 upadrava: *ō bhī rē hi yā hā /*
 nidhana: *hō yi lā //*
 II. prastāva: *vārṇa tvā yavyābhire /*
 udgītha: *ōrddhānti śūra brāhmāṇi /*
 pratihāra: *vāvṛddhvām sā au hō au hō vā /*
 udgītha: *ō ā hā yi /*
 pratihāra: *drivō dā yi vā au hō au hō vā /*
 upadrava: *ō vā ē hi yā hā /*
 nidhana: *hō yi lā //*
 III. prastāva: *yuñjanti harī i ṣirā ē /*
 udgītha: *ō gāthayā vu rau rā thē urō yugāyi /*

PART II THE 1975 PERFORMANCE

pratihāra: *vacō yū jā au hō au hō vā /*
 udgītha: *ōndrā hā yi /*
 pratihāra: *vāhā suvā au hō au hō vā /*
 upadrava: *ō dā ē hi yā hā /*
 nidhana: *hō yi lā //*

(UG 4.3 based upon JA 65.6–8)

The structure of the stotriyās in this stuti, with two occurrences of udgītha and pratihāra, is not found anywhere else.

The underlying verses are:

Indra, lover of songs,
 we have released our desires upon thee,
 like those going along the waters (release) the waters.
 Hero, our prayers strengthen thee,
 like water in the brooks,
 although thou growest strong (by thyself) day by day.
 (The singers) yoke with their song
 the two steeds of swift (Indra)
 on to his broad chariot of broad yoke,
 the steeds which convey Indra
 and are yoked by our (holy) words.

(RV 8.98.7–9)

अथा हीन्द्र गिर्वण
 उप त्वा कामान् मुहः संसृज्महे ।
 उदेव यन्तं उदभिः ॥
 वारणं त्वा यज्याभि-
 र्वर्धन्ति शूरु ब्रह्मणि ।
 वावृध्वांसं चिदद्रिचो दिवेदिवे ॥
 युजन्ति हरी इषिरस्य
 गाथयोरो रथं उरुयुगे ।
 इन्द्रवाहा वचोयुजा ॥

The fifteenth śastra is recited by the acchāvāka:

adhvaryo śośomsāvo; RV 8.98.7 (3 x); 8.98.8–9
 śośomsāvo; RV 8.98.10–12
 śośomsāvo; RV 2.13.1–13; 1.154.1–6; 1.155.1–6; 6.69.1–7
 śośomsāvo; RV 6.69.8 (3 x).

The third ukthya cup is offered to Indra-Viṣṇu. The offering verse is RV 6.69.3.

The priests are ahead of their schedule and wait for about three hours until 6:30 P.M. When the sun is half set, the Śoḍaśi Stuti (the 16th Stuti) begins. The dark horse is tied to the eastern entrance of the new havirdhāna. Since the Śoḍaśi Śastra will be recited by the hotā, the adhvaryu will hand over the stotra (see above, page 579). For this stuti only, it consists of two grass blades and two blades of gold. Like the grass blades, these are long and thin. The adhvaryu puts them on the back of the horse, leads the horse toward the sadas, ties it to the eastern entrance of the sadas, and hands the stotra to the udgātā. The viṣṭuti for the Sixteenth Chant is again the twenty-one-fold pictured in Figure 50. Afterwards, the horse will be given to the adhvaryu, and a similar horse to the udgātā.

The Śoḍaśi is based upon strange mantras, full of interpolations, which

THE SIXTEENTH SOMA SEQUENCE

are not found in the Ṛgveda though they are referred to in the Śrauta Sūtras and Brāhmaṇas of the Ṛgveda, and occur in the Sāmaveda and Atharvaveda. Both chant and recitation are complex and are considered particularly sacred and powerful. Many Nambudiris who don't wish or are unable to attend the entire Atirātra ritual, make enquiries when the Śoḍaśi will take place, and take care to be present at least then. The chant contains the largest number of long syllables and the longest syllables. While some single syllables last as long as 18 seconds, the longest portion (bhakti) that has to be sung in one breath (the pratihāra) lasts about thirty seconds (see also Staal 1961, 83). There is a belief among the chanters and reciters that those who make a mistake when singing this chant or reciting the śastra will go mad.

Before the adhvaryu takes the stotra, the yajamāna, prompted by his elder brother Vasudevan Akkitiripad, recites:

Than whom no other is born higher,
 entering all beings, Prajāpati,
 joined with his creatures, associated with three
 lights,
 he is the Śoḍaśi!
 This proper brahmin, called Indra,
 renowned among his followers,
 I shall praise your tawny horses in great assembly!
 Privileged I love your favorite drink, Indra,
 fine like butter, which is poured with tawny (Soma
 drops).

Renowned among your followers, let the chants
 enter you with your tawny appearance!

(TB 3.7.9.5–6)

यस्मान्न जातः परो अन्यो अस्ति ।
 य आविवेशु भुवनानि विश्वा ।
 प्रजापतिः प्रजया संविदानः ।
 त्रीणि ज्योतीष्वपि सचते स षोडशी ॥
 एष ब्रह्मा य ऋत्विजः ।
 इन्द्रो नाम श्रुतो गुणे ।
 प्र ते महे विदथे शस्त्रिषु हरी ।
 य ऋत्विजः प्र ते वन्वे ।
 वचुषो हर्षतं मदम् ।
 इन्द्रो नाम धृतं न यः हरिभिश्चारु सेचते ।
 श्रुतो गुण आ त्वा विशन्तु ।
 हरिर्वपसं गिरः ॥

This recitation from the Taittiriya Brāhmaṇa intertwines a verse from the Ṛgveda (10.96.1) with another mantra (given in ŚSS 9.6.6). These mantras recur in the Śoḍaśi Śastra (Part VI), which is characterized throughout by the same process of intertwining or transposition (*viharanam*).

The chant begins. The three basic stotriyās are:

- I. prastāva: *indrā jāśāsṇā prāvāha /*
 udgītha: *ō yā hi śūra hariha pā yi bā /*
sūtāsyā mātirṇā mādhoḥ /
 pratihāra: *cā kā nāscā /*
 upadrava: *ō mō bā dā yō /*
 nidhana: *hā yi //*
- II. prastāva: *indrā jāṭhārannavyanna /*
 udgītha: *ō ṇasva madhōr divō nā syā /*
sūtāsyā sūvarṇā ū pā /

PART II THE 1975 PERFORMANCE

- pratihāra: *tvā mādassū /*
 upadrava: *ō cō bā ā sthuḥ /*
 nidhana: *hā yi //*
 III. prastāva: *indrāstū rā śaṇ mitrō na /*
 udgitha: *ō ghā na vṛtra yatirna bā yi bhā /*
 dāvālāṃ bhr̥gūr nā sā sā /
 pratihāra: *hā yi śatrūn mā /*
 upadrava: *ō sō bā mā syō /*
 nidhana: *hā yi //*

(UG 4.4, based upon JA 65.9–11)

The underlying verses could well have been composed under the influence of Soma:

Indra enjoy—drive on, come, hero—with your two steeds, drink of Soma—like a sage, loving the sweet, pleased with inebriation! Indra, your belly—like one to be praised, fill it with sweet—like heavens, with pressed Soma—like paradise, well-spoken inebriants have gone to you! Indra fast conquering—like a friend, killing the demon—like ascetics, he split the cave—like Bhṛgu, he conquers his enemies inebriated with Soma!	इन्द्रं जुषस्व प्र वहा याहि शूर हरिभ्याम् । पिबा सुतस्य मतेरिह मधोश्चकानश्चास्मेदाय ॥ इन्द्रं जुष्टं नुव्यो न पुणस्व मधोर्दिवो न । अस्य सुतस्य स्वं णो- प त्वा मदोः सुवाचो अगुः ॥ इन्द्रस्तुरापाणिमित्रो वुत्रं यो जघान यतीर्न । बिभेद वलं भृगुर्न संसहे शत्रून् मदे सोमस्य ॥
---	--

(AV 2.5.1–3)

The same technique of transposition or intertwining underlies the construction of the Śoḍaśī Śāstra. It can be divided into ten parts:

I. The first part is the same piece that underlies the Stuti:

*śomsāvo / indra juṣasva pra vahā yāhi śūra harī iha / pibā sutasya
 matir na madhvaś cakānaś cārur madāyo //* (3 x) *indra jaṭharan
 navyan na pṛṇasva madhvo divo na / asya sutasya svarṇopa tvā madās
 suvāco astho //* *indras turāśaṇ mitro na jaghāna vṛtram yatir na /
 bibheda valaṃ bhr̥gur na sasāhe śatrūn made somasyo //*

This first part consists of three verses in the svarāj meter, which consists of 34 syllables. As the first verse is repeated thrice, there are $5 \times 34 = 170$ syllables. Traditionally, the Śoḍaśī Śāstra is held to consist of anuṣṭubh meters. An anuṣṭubh consists of four octosyllabic verses, or $4 \times 8 = 32$ syllables. Part I is interpreted as consisting of five anuṣṭubh verses, i.e., $5 \times 32 = 160$ syllables. This leaves an excess of 10 syllables.

THE SIXTEENTH SOMA SEQUENCE

II. RV 8.46.1:

tvāvataḥ purūvaso vayam indra praṇetaḥ / smasi sthātar hariṇo //

This verse is in an irregular gāyatrī meter. The regular gāyatrī consists of three octosyllabic verses, or $3 \times 8 = 24$ syllables. RV 8.46.1 is a *gāyatrī pāda nicṛt*, which has one syllable less in each pāda, viz. $24 - 2 = 22$ syllables. Add to these the 10 syllables left from Part I, and we obtain $22 + 10 = 32$ syllables. These are interpreted as constituting one anuṣṭubh.

III. The next piece consists of six verses in the anuṣṭubh meter, which are put together by intertwining three verse in the gāyatrī meter and three verse in the paṅkti meter. This can be done because the anuṣṭubh consists of four octosyllabic verses, the gāyatrī of three, and the paṅkti of five. The first underlying mantra in the gāyatrī meter is:

ā tvā vahantu harayo vṛṣaṇam somapītaye / indra tvā śūracakṣasaḥ //
 (RV 1.16.1)

The first underlying mantra in the paṅkti meter is:

*svādor itthā viṣūvato madhvaḥ pibanti gauryaḥ / yā indreṇa sayāvarir
 vṛṣṇā madanti sobhase vasvīr anu svarājyām //*
 (RV 1.84.10)

The first two mantras in the anuṣṭubh meter, which result from intertwining these, are:

*ā tvā vahantu harayas svādor itthā viṣūvataḥ / vṛṣaṇam somapītaye
 madhvaḥ pibanti gauryo // indra tvā śūracakṣaso yā indreṇa
 sayāvarir vṛṣṇā madanti śobhase vasvīr anu svarājyo //*

In the remaining six mantras in the anuṣṭubh meter, the portions from the underlying gāyatrī verses (RV 1.16.2–3) are in italics, and the portions from the underlying paṅkti verses (RV 1.84.11–12) are in Roman:

*imā dhānā ghṛtasnuvas tā asya pṛśanāyuvah / harī ihopa vakṣatas
 somam srīṇanti pṛśnayo // indram sukhatame rathe priyā indrasya
 dhenavaḥ / vajram hinvanti sāyakaṃ vasvīr anu svarājyo // indram
 prātar havāmahe tā asya namasā sahaḥ / indram prayaty adhware
 saparyanti pracetaso // indram somasya pītaye vratāny asya saścire //*
purūṇi pūrvacittaye vasvīr anu svarājyo //

IV. Six anuṣṭubh mantras result from intertwining three verses in the uṣṇih meter (RV 8.98.1–3) and three verses in the bṛhatī meter (RV 3.45.1–3). The

PART II THE 1975 PERFORMANCE

uṣṇih consists of three verses in 28 syllables (8+8+12), and the bṛhati consists of four verses in 36 syllables (8+8+12+8). Portions from the former are italicized:

*indrāya sāmā gāyatā mandrair indra haribhiḥ / viprāya bṛhate bṛhad
yāhi mayūraromabho // dharmakṛte vipāścite mā tvā kecin ni yaman
vim /
panasyave na pāśino 'ti dhanveva tāṃ iho // tvam indrābhibhūr asi
vṛtrakhādo valamrujaḥ / tvam sūryam arocayaḥ purān darmo apām
ajo // viśvakarmā viśvadevas sthātā rathasya haryoḥ / mahām asy
abhisvara indro dṛḍhā cid ārujo // vibhrājaṃ jyotiṣā svar gambhirām
udadhīmriṇa / agaccho rocanan divaḥ kratum puṣyasi gā ivo // devās
ta indra sakhyā pra sugopā yavasan dhe / ya yemire navo yathā
hradam kulyā ivāśato //*

V. Two anuṣṭubh mantras result from intertwining a twenty-syllable verse (RV 7.34.4) with a verse in the triṣṭubh meter (RV 6.47.8). The triṣṭubh consists of four verses of 11 syllables each:

*ā dhūrṣv asmā urun no lokam anu neṣi vidvān / dadhātāśvant svarvaj
jyotir abhayaṃ svasto // indro na vajry ṛṣvā ta indra sthavirusya
bāhū / hiranyabāhur upa stheyāma śaraṇā bṛhanto //*

VI. Six anuṣṭubh mantras result from intertwining three verses consisting of 16 syllables each (given in ŚSS 9.6.6) and three verses in the jagatī meter (RV 10.96.1–3). The jagatī consists of four verses of 12 syllables each:

*eṣa brahmā pra te mahe vidathe śaṃsiṣaṃ harī / ya ṛtviyaḥ pra te
vanve vanuṣo haryatam mado // indro nāma ghṛtan na yo haribhiḥ
cāru secate / śruto gaṇa ā tvā viśantu harivarpaṣaṃ giro // visrutayo
hariṃ hi yonim abhi ye samasvaran / yathā patho hinvanto harī
divyaṃ yathā sado // indra tv adyann ā yaṃ pṛṇanti haribhir na
dhenavaḥ / ti rātaya indrāya śūṣaṃ harivantam arcato // tvām iccha
so asya vajro harito ya āyasaḥ / vasaspate harir nikāmo harir
ā gabhastyo // yanti giro dyumni suśipro harimanyusāyakaḥ /
na saṃyata indre ni rūpā haritā mimikṣiro*

VII. Four anuṣṭubh mantras result from reciting three gāyatrī verses (RV 1.84.13–15), consisting together of $3 \times 24 = 72$ syllables, as if they consisted of two anuṣṭubh verses ($2 \times 32 = 64$ syllables) with 8 syllables left. These remaining eight are followed by a verse (RV 10.133.1) in the śakvari meter, which consists of $7 \times 8 = 56$ syllables, together recited as if they, too, consisted of two anuṣṭubh verses (64 syllables):

THE SIXTEENTH SOMA SEQUENCE

*indro dadhico asthabir vṛtrāṇy apratiṣkutaḥ / jaghāna navatir nave-
cchann aśvasya yac chiro // parvateṣv apaśritaṃ tad vidac charyaṇāvati/
atrāha gor amanvata nāma tvaṣtur apicyo // itthā candramaso grhe
pro 'sv asmaipurooratham / indrāya sūṣaṃ arcatābhike cid u lokakṛto //
saṃge samatsu vṛtrahā 'smākaṃ bodhicoditā / nabhantām anyakeṣāṃ
jyākā adhi dhanvaso //*

IX. śomsāvo; nivid (cf. ŚSS 8.25.1); RV 8.69.15.

X. śomsāvo; RV 8.69.7 (3 x).

The total number of anuṣṭubh verses in the Śoḍaśī Śastra is forty:

Parts I and II:	6
Part III:	6
Part IV:	6
Part V:	2
Part VI:	6
Part VII:	4
Part VIII:	6
Part IX:	1
Part X:	3
	<hr/> 40. ¹

The pratigara of the adhvaryu throughout the recital of the verses in parts III through VI is: *othāmo daiva made*. When the hotā recites *om*, it is *modāmo daivotho* (cf. ŚSS 12.11.10).

Finally a Soma cup is offered to Indra Śoḍaśī with RV 10.96.13 as offering verse. The adhvaryu uses the śoḍaśī-pātram (see page 215). This is the last graha (see page 608).

Eleventh Day: April 23 and 24, 1975

EPISODE 30

The Three Overnight Rounds (*Rātriparyāya*)

AT ABOUT 8:00 P.M. the three nocturnal rounds (*rātriparyāya*) of the Ati-rātra begin. Each consists of four Soma sequences. The structure of all the chants is the same, the fifteenfold viṣṭuti of Figure 48. Within each round, the four śastras are recited successively by hotā, maitrāvaruṇa, brāhmaṇā-cchaṃsin, and acchāvāka. The offerings are all for Indra and are made by adhvaryu and pratiprasthātā together with the cupbearers from camasa cups without mantras.

¹ This is one of the very few places where even Caland got lost.

PART II THE 1975 PERFORMANCE

The first stuti of the first round (the 17th stuti) is based upon:

- I. prastāva: *pāntām ā vō andhasaḥ* /
udgītha: *ondram a bhā yi pragāyāta viśvāsāhaṃ / śātākrā-*
tūṃ /
pratihāra: *maṃhiṣṭhañ carṣaṇā yi* /
upadrava: *ō mā au hō vā* /
nidhana: *ō kāḥ* //
- II. prastāva: *purūhūtām purūṣtutam* /
udgītha: *ō rūhūtām purūṣtutam gāthānāyaṃ / sāmāsrūtām* /
pratihāra: *ā yindra iti bravā yi* /
upadrava: *ō nā au hō vā* /
nidhana: *ō kāḥ* //
- III. prastāva: *indra innō mātānām* /
udgītha: *ondra innō mātānām datā vājā / nān nārtūḥ* /
pratihāra: *māhaṃ abhijāvā* /
upadrava: *ō mā au hō vā* /
nidhana: *ō kāḥ* //

(UG 5.1, based upon JA 66.1-3)

The underlying verses are:

Sing forth to Indra who drinks up your (Soma)
plants,
the all-prevailing (hero) of a hundred intentions,
the most gratifying (ruler) of the peoples.
By the name 'Indra' address him who is summoned
and praised by many,
who leads the song and is famed of old.
Indra shall grant great booty to our warrior.
The great one shall hold it up to his knees.

(RV 8.92.1-3)

पान्तुमा वो अन्धस
इन्द्रमभि प्र गायत ।
विश्वासाहं शतक्रतुं
महिष्ठं चर्पणीनाम् ॥
पुरुहूतं पुरुष्टुतं
गाथान्यं स नेश्रुतम् ।
इन्द्र इति ब्रवीतन ॥
इन्द्र इक्षो महानां
दाता वाजानां नृतुः ।
महौ अभिश्वा यमत ॥

In the second and third stotriyā of this seventeenth stuti, the first pada ("foot": third or quarter verse) of the mantra is repeated (with slight variations, e.g., the first syllable is replaced by "o"): it occurs first in the prastāva, then again at the beginning of the udgītha. In the seventeenth śastra, recited by the hotā, the same practice is followed in RV 8.92.2-6 (cf. ŚSS 7.26.12 and 9.7.2) among the mantras that constitute the śastra:

śomsāvo; RV 8.92.1 (3 x); 8.92.2-3
śomsāvo; RV 8.92.4-6
śomsāvo; RV 8.92.7-33
śomsāvo; 1.51.1-14

THE NOCTURNAL ROUNDS

śomsāvo; RV 1.51.15 (3 x).

The offering verse is RV 2.14.1.

The second stuti of the first round (the 18th stuti) is based upon:

- I. prastāva: *pra va indrāya mādānaṃ* /
udgītha: *ō vā indrā au hō / yā mādānaṃ harā ā śvā au ho* /
yā gāyāta /
pratihāra: *sakhāyās sō au hō* /
upadrava: *ō pō vā vāv nno* /
nidhana: *hā yi* //
- II. prastāva: *śamsēd ukthām sudānāvā yi* /
udgītha: *ōmsā yid ukthā au hō / sudānāvā utā dyukṣā au hō* /
yāthā nārah /
pratihāra: *caṣṣmā sā au hō* /
upadrava: *ō rō bā dhā so* /
nidhana: *hā yi* //
- III. prastāva: *tvan na indra vājāyuh* /
udgītha: *ō vān na yā au hō / drā vājāyus tuvām gavyā au hō* /
śātākrātā bu /
pratihāra: *tuvaṃ hā yi rā au hō* /
upadrava: *ō yō bārvā so* /
nidhana: *hā yi* //

(UG 5.2, based upon JA 66.4-6)

The underlying verses are:

Comrades, sing forth a stimulating (song) to Indra
of the golden steeds,
to the drinker of Soma.
Recite a hymn to the giver of goods,
and a majestic one at that,
just as we men have composed it for him of real
solicitude.
Indra of a hundred intentions,
thou art eager for booty,
for cattle and for gold.

(RV 7.31.1-3)

प्र व इन्द्राय मादनुं
हर्यश्वाय गायत ।
सखायः सोमपात्रे ॥
शंसेदुक्थं सुदानव
उत युक्षं यथा नरः ।
चक्रुमा सत्यराधसे ॥
त्वं न इन्द्र वाजयु-
स्त्वं गव्युः शतक्रतो ।
त्वं हिरण्ययुर्वसो ॥

In this chant, the first pada ("foot") of each verse is again repeated, with similar variations. This first pada is also repeated in RV 7.31.1-3 and 8.32.1-3 among the mantras of the eighteenth śastra, recited by the maitrāvaruṇa:

śomsāvo; RV 7.31.1 (3 x); 7.31.2-3

PART II THE 1975 PERFORMANCE

śomsāvo; RV 8.32.1–3
śomsāvo; RV 1.4.1–10
śomsāvo; RV 1.52.1–8; 1.52.10–12; 1.52.14
śomsāvo; RV 1.52.13 (3 x).

The offering verse is RV 6.44.15.

The third Stuti of the first round (the 19th Stuti) is based upon:

- I. prastāva: *vayam ū tvā tadidartthāḥ* /
udgītha: *ai hi hō yi vayam u tva tadidartthā indra tvā yantās*
sākhāyaḥ /
pratihāra: *kāṇvāḥ* /
upadrava: *ō kthā yi bhīr jo bā* /
nidhana: *rantā yā* //
- II. prastāva: *na ghem ānyad ā papana* /
udgītha: *ai hi hō yi na ghem anyad ā papana vajrinn apaso navā*
yi śtau /
pratihāra: *tā ve* /
upadrava: *ō stō maiścō bā* /
nidhana: *ketā yā* //
- III. prastāva: *icchantā yi devās sunvantam* /
udgītha: *ai hi hō icchanti devās sunvantam na svapnāyā*
sprhayaṃti /
pratihāra: *yānti* /
upadrava: *ō mādāmo bā* /
nidhana: *tandrā yā* //

(UG 5.3, based upon JA 66.7–9)

The underlying verses are:

Indra, we Kāṇvas who are thy devoted comrades
sing to thee with hymns,
having that as our only purpose.
I do not admire anything else
in this new quest of my work, cudgel-bearer.
I think only of thy praise.
The gods seek only the man pressing (Soma);
they are not eager for sleep.
Untiring they go after their exhilaration.

(RV 8.2.16–18)

वयसु त्वा तदिदं
इन्द्रं त्वायन्तुः सखायः ।
कण्वा उक्थेभिर्जग्मन्ते ॥
न घेमन्त्यदा पपन्
वज्रिन्नपसो नविष्टौ ।
तवेदुस्तोमं चिकेत ॥
वृच्छन्ति देवाः सुन्वन्तं
न स्वप्नाय स्पृहयन्ति ।
यन्ति प्रमादमर्तन्द्राः ॥

Again, the practice of the stuti is adopted in the śastra: the first pada of the verse is repeated in RV 8.2.16–18 and 8.64.6–8 among the mantras of the nineteenth śastra, recited by the brāhmaṇacchamsin:

THE NOCTURNAL ROUNDS

śomsāvo; RV 8.2.16 (3 x); 8.2.17–18
śomsāvo; RV 8.64.6–8
śomsāvo; RV 3.37.1–10
śomsāvo; RV 1.53.1–10
śomsāvo; RV 1.53.11 (3 x).

The offering verse is RV 6.24.1.

The fourth stuti of the first round (the 20th stuti) is based upon:

- I. prastāva: *indrāya madvanē sutam indrāya mo vā* /
udgītha: *ō nā yi sūtāṃ pari śṭōbhā hā hāntū nō gā yi raḥ* /
pratihāra: *arkam ārcā hā hā yi* /
upadrava: *ō kārāvaḥ* /
nidhana: *ō yi lā* //
- II. prastāva: *yasmin viśvā ādhi śriyō yasmin viśvō vā* /
udgītha: *ō dhā yi śrāyā rāṇanti sā hā hā pta sāmsādaḥ* /
pratihāra: *āyindrā sūte hā hā yi* /
upadrava: *ō vāmāhā yi* /
nidhana: *ō yi lā* //
- III. prastāva: *trikadrūkeṣu cētana trikadrūkō vā* /
udgītha: *ō cā yi tānāndā yi vā sō yā hā hā jñam atnāta* /
pratihāra: *tam id vārdhā hā hā yi* /
upadrava: *ō nō gā yi raḥ* /
nidhana: *ō yi lā* //

(UG 5.4, based upon JA 66.10–12)

The underlying verses are:

Let our songs resound around to Indra who is wild
for the juice.
Let the bards sing their song.
We summon Indra to the pressing, in whom reside all
splendors,
in whom rejoice the seven assemblies.
The gods performed a notable sacrifice among the
Trikadrūka people.
Let our songs increase it.

(RV 8.92.19–21)

इन्द्राय मद्रने सुतं
परि शोभन्तु नो गिरः ।
अर्कमर्चन्तु कारवः ॥
यस्मिन् विश्वा अधि श्रियो
रणन्ति सप्त संसदः ।
इन्द्रं सुते हवामहे ॥
त्रिकद्रुकेषु चेतनं
देवासो यज्ञमर्चन्त ।
तमिद्वर्धन्तु नो गिरः ॥

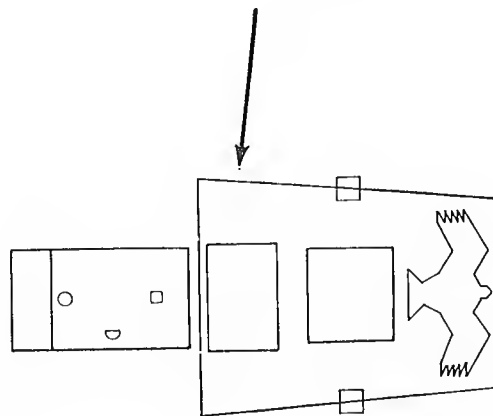
The first pada of the verse is repeated in RV 8.92.19–31 and 1.7.1–3 (partly translated above, page 631) among the mantras of the twentieth śastra, recited by the acchāvāka:

śomsāvo; RV 8.92.19 (3 x); 8.92.20–21

PLATE 106

Nocturnal Recital by Brāhmaṇacchaṃsin

During the Atirātra ("overnight"), there are three overnight rounds (rātriparyāya), each consisting of four Soma sequences. Each sequence includes one chant by the three sāmavedins, and one recital from the Ṛgveda. During each round, the four recitals are successively rendered by the hotā, maitrāvaruṇa, brāhmaṇacchaṃsin, and acchāvāka priests. They sit in front of their dhiṣṇya hearths, facing east, and recite with their hands folded. On the plate, the brāhmaṇacchaṃsin recites his śastra.



PART II THE 1975 PERFORMANCE

śomsāvo; RV 1.7.1-3
śomsāvo; RV 1.7.4-10
śomsāvo; RV 1.54.1-10
śomsāvo; RV 1.54.11 (3 x).

The offering verse is RV 6.44.16.

The first nocturnal round is over. The first stuti of the second round (the 21st stuti) is based upon:

- I. prastāva: *āyan ta indra sōma u vā hā yi /*
udgītha: *ō pātō adhi barhiṣy u vā hō yi nipātō adhi barhiṣy u vā hō yi /*
pratihāra: *ā yi him asyā /*
upadrava: *ō vā pā yi bā /*
nidhana: *suvṛkkibhir nṛmādanam bhare ṣu vā //*
- II. prastāva: *śācigō śācipūjana u vā hā yi /*
udgītha: *ō yaṃ raṇāya tē suta u vā hō ayam raṇāya tē suta u vā hō yi /*
pratihāra: *ākhaṇḍalā /*
upadrava: *ō hū yā sā yi /*
nidhana: *suvṛkkibhir nṛmādanam bhare ṣu vā //*
- III. prastāva: *yas te śṛṅgavṛṣō ṇapād u vā hā yi /*
udgītha: *ō ṇapāt kuṇḍapāyya u vā hō yi praṇapāt kuṇḍapāyya u vā hō yi /*
pratihāra: *nāy asmin dā /*
upadrava: *ō ā mā nāh /*
nidhana: *suvṛkkibhir nṛmādanam bhare ṣu vā //*

(UG 6.1, based upon JA 67.1-3)

The underlying verses are:

Indra, this Soma has been purified for thee upon
the sacrificial strew.
Come—hurry—and drink of it.
Śācigu, Śācipūjana, this has been pressed for thy
delight.
Ākhaṇḍala thou art summoned.
Offspring of Śṛṅgavṛṣ, descendent!
—he has fixed his mind on thy kuṇḍapāyya offering.
(RV 8.17.11-13)

अयं तं इन्द्र सोमो
निपूतो अधि बर्हिषि ।
एहीमस्य द्रवा पिब ॥
शाचिगो शाचिपूजना-
ऽयं रणाय ते सुतः ।
आखण्डल प्र हूयसे ॥
यस्ते शृङ्गवृषो नपात्
प्रणपात् कुण्डपाय्यः ।
न्यसिन् दध्र आ मनः ॥

In this stuti, the *second* pada of each verse is repeated, with variations, in the udgītha. The second pada is also repeated in RV 8.17.11-13; 8.64.10-12 among the mantras of the twenty-first śastra, recited by the hotā:

THE NOCTURNAL ROUNDS

śomsāvo; RV 8.17.11 (3 x); 8.17.12-13
śomsāvo; RV 8.64.10-12
śomsāvo; RV 8.93.1-33
śomsāvo; RV 10.48.1-10
śomsāvo; RV 10.48.11 (3 x).

The offering verse is RV 2.19.1.

The second stuti of the second round (the 22nd Stuti) is based upon:

- I. prastāva: *ā tū na indra kṣumāntāṇ /*
udgītha: *ō traṃ grābham saṃ grbhāyā citraṃ grābham saṃ gr au hō yi bhā ya /*
pratihāra: *ai hā yi mahāhastī dakṣā hō yi /*
upadrava: *au hō vā hō bā nā yi nō /*
nidhana: *hā yi //*
- II. prastāva: *vitmā hi tvā tūvikūrmim /*
udgītha: *ō vidēṣṇan tūvimāghāntū vidēṣṇan tūvā au hō yi mā ghām /*
pratihāra: *ai hā yi tūvimātram ā hō yi /*
upadrava: *au hō vā hō bā vā bhō /*
nidhana: *hā yi //*
- III. prastāva: *nahi tvā śura dā yi vaḥ /*
udgītha: *ō martāsō ditsāntān na martāsō dā au hō yitsāntam /*
pratihāra: *ai hā yi bhīman na gām vārā hō yi /*
upadrava: *au hō vā hā bā yānto /*
nidhana: *hā yi //*

(UG 6.2, based upon JA 67.4-6)

The underlying verses are:

Indra, with thy great right hand seize a wondrous
handful of cattle for us.
We know that thou art one of mighty enterprises,
mighty gifts,
mighty liberality and mighty portions through thy
assistance.
Like a fearsome bull, neither gods nor mortals
can stop thee when thou wishest to give, o hero.
(RV 8.81.1-3)

आ तू न इन्द्र क्षुमन्तं
चित्रं ग्राभं सं गृभाय ।
महाहस्ती दक्षिणेन ॥
विद्महि त्वां तुविकूर्मि
तुविदेष्णं तुवीमघम् ।
तुविमात्रमवोभिः ॥
नहि त्वां शूर देवा
न मर्तासो दित्सेन्तम् ।
भीमं न गां वारयन्ते ॥

Following the stuti, the second pada of each verse is repeated in RV 8.81.1-3; 4.32.1-3 among the mantras of the twenty-second śastra, recited by the maitravaruṇa:

PART II THE 1975 PERFORMANCE

śomsāvo; RV 8.81.1 (3 x); 8.81.2-3
 śomsāvo; RV 4.32.1-3
 śomsāvo; RV 1.8.1-10
 śomsāvo; RV 2.16.1-8
 śomsāvo; RV 2.16.9 (3 x).

The offering verse is RV 6.44.14.

The third stuti of the second round (the 23rd stuti) is based upon:

- I. prastāva: *abhi tvā vṛṣabhā sutē sutam sṛjō vā /*
 udgītha: *ō pitāyā yī sutam sṛjāmi pitāyā yī /*
 pratihāra: *tṛmpā /*
 upadrava: *ō yā au hō vā /*
 nidhana: *śñuhi mādām //*
- II. prastāva: *mā tvā mūrā aviṣyavō mopahasvo vā /*
 udgītha: *ō ā dābhān mopahasvāna ā dābhān /*
 pratihāra: *mā kiṃ /*
 upadrava: *ōṃ hmā au hō vā /*
 nidhana: *dviṣām vānaḥ //*
- III. prastāva: *iha tvā gōpariṇasam mahē mandō vā /*
 udgītha: *ō rādhāsā yī mahē mandantū rādhāsā yī /*
 pratihāra: *sārāḥ /*
 upadrava: *ō rā au hō vā /*
 nidhana: *yathā pība //*

(UG 6.3, based upon JA 67.7-9)

The underlying verses are:

Bull, I release the juice for thee to drink at this pressing.
 Enjoy, and reach exhilaration.
 Let not the fools nor the scornful deceive thee because they desire thy help.
 Love not the enemies of the priests.
 With their plentitude of milk,
 let (the drops) stimulate thee here for our solicitude.
 Drink a lakeful of it, like a buffalo.

(RV 8.45.22-24)

अभि त्वा वृषभा सुते
 सुतं सृजामि पीतये ।
 तृम्पा व्यशुही मदम् ॥
 मा त्वा मूरा अविष्यवो
 मोपहस्वान् आ दम्भन् ।
 माको ब्रह्मद्विपो वनः ॥
 इह त्वा गोपरीणसा
 महे मदन्तु राधसे ।
 सरो गौरो यथा पिव ॥

PLATE 106

The second pada of reach verse is repeated in RV 8.45.22-24; 8.69.4-6 among the mantras of the twenty-third śastra, recited by the brāhmaṇacchamsin:

śomsāvo; RV 8.45.22 (3 x); śomsāvom; RV 8.45.23-24
 śomsāvo; RV 8.69.4-6

THE NOCTURNAL ROUNDS

śomsāvo; RV 3.41.1-9
 śomsāvo; RV 2.17.1-8; śomsāvo; RV 2.17.9 (3 x).

The offering verse is RV 10.112.2.

The fourth stuti of the second round (the 24th stuti) is based upon:

- I. prastāva: *idaṃ vasō sutam andhā e /*
 udgītha: *ō bā supūrṇām udarau hō vā / pibā supūrṇām udarau hō vā /*
 pratihāra: *ā nābhāyīn /*
 upadrava: *ō rimā tā au hō bā /*
 nidhana: *hō yī lā //*
- II. prastāva: *nṛbhir ddhautas sutō āśnā e /*
 udgītha: *ō vyā vāraiḥ pāripūtā au hō vā /*
 avyā vāraiḥ pāripūtā au hō vā /
 pratihāra: *āśvō nā ni /*
 upadrava: *ō nadiṣṭu au hō bā /*
 nidhana: *hō yī lā //*
- III. prastāva: *tan tē yavayyathā gōbhir e /*
 udgītha: *ō dum akarmā śrīṇāntā au hō vā /*
 svādum akarmā śrīṇāntā au hō vā /
 pratihāra: *indrā tvāsmīn /*
 upadrava: *ō dhamā dā au hō bā /*
 nidhana: *hō yī lā //*

(UG 6.4, based upon JA 67.10-12)

The underlying verses are:

Good one, drink the noble and full juice of the plant.
 Fearlessly we bestow it upon thee.
 It has been cleansed by the priests, pressed by rocks,
 purified by the strainer, and washed in the rivers like
 a steed.
 Mixing it, like barley, with milk, we have sweetened
 it for thee.
 Indra, (we summon) thee to this comraderie.

(RV 8.2.1-3)

इद वसा सुतमन्धः
 पिबा सुपूर्णमुदरम् ।
 अनाभयिन् ररिमा ते ॥
 नृभिर्धृतः सुतो अश्वै-
 रव्यो वारैः परिपूतः ।
 अश्वो न निक्तो नदीषु ॥
 तं ते यवं यथा गोभिः
 स्वादुमकर्म श्रीणन्तः ।
 इन्द्र त्वाऽस्मिन्सेधमादे ॥

The second pada of each verse is repeated in RV 8.2.1-3; 1.9.1-3 among the mantras of the twenty-fourth śastra, recited by the acchāvāka:

śomsāvo; RV 8.2.1 (3 x); śomsāvo; RV 8.2.2-3
 śomsāvo; RV 1.9.1-3; śomsāvo; 1.9.4-10
 śomsāvo; RV 5.34.1-8
 śomsāvo; RV 5.31.3 (3 x).

PART II THE 1975 PERFORMANCE

The offering verse is RV 10.112.6.

It is shortly after midnight, and the third nocturnal round begins. Its first stuti (the 25th stuti) is based upon:

- I. prastāva: *idaṃ hy anū ōjasā /*
 udgītha: *ō taṃ rādhānāṃ pātau hō vā hā yi / pibā tū vasya gā yirvāṇau hō vā hā yi /*
 pratihāra: *pibā tu vau hō vā hā yi /*
 upadrava: *ō gā yirvāṇā au hō vā /*
 nidhana: *ghṛtāścūtaḥ //*
- II. prastāva: *pra tē aśnotu kukṣyōḥ /*
 udgītha: *ōndra brāhmaṇā śā yirau hō vā hā yi / pra bāhū sūra rādhāsau hō vā hā yi /*
 pratihāra: *pra bāhū śau hō vā hā yi /*
 upadrava: *ō rādhāsā au hō vā*
 nidhana: *ghṛtāścūtaḥ //*
- III. prastāva: *yas te anū svadhāmasāt /*
 udgītha: *ō tā yi nī yaccha tānū vau hō vā hā yi / sa tvā mā-mattū sōmā yau hō vā hā yi /*
 pratihāra: *sa tvā mamau hō vā hā yi /*
 upadrava: *ō sōmāyā au hō vā /*
 nidhana: *ghṛtāścūtaḥ //*

(UG 7.1, based upon JA 68.1-3)

The underlying verses are:

Lord of successes, this has been pressed for thee
 with might.
 Drink of it, thou lover of songs.
 Along with our prayer, let it reach your sides,
 your head, your arms, for our solicitude, hero.
 Stop by this pressing, which conforms to your
 independence.
 Let it exhilarate thee who art devoted to Soma.
 (RV 3.51.10,12,11)

इदं ह्यन्वोजसा
 सुतं राधानां पते ।
 पिबान् त्वस्य निर्वणः ॥
 प्र ते अश्नोतु कुक्ष्योः
 ग्रेन्द्र ब्रह्मणा शिरः ।
 प्र ब्राह्म शूर राधसे ॥
 यस्ते अनु स्वधामसेत्
 सुते नि यच्छ तन्वम् ।
 स त्वा ममत्तु सोम्यम् ॥

In this stuti, the *third* pada of each verse is repeated, with variations, in the pratihāra and upadrava. The third pada is also repeated in RV 3.51.10-12; 8.6.1-3 among the mantras of the twenty-fifth śastra, recited by the hotā:

śomsāvo; RV 3.51.10 (3 x); 3.51.12,11
 śomsāvo; RV 8.6.1-3; śomsāvo; 8.6.4-45
 śomsāvo; RV 2.21.1-5; śomsāvo; RV 2.21.6 (3 x).

THE NOCTURNAL ROUNDS

The offering verse is RV 3.35.1.

The second stuti of the third round (the 26th stuti) is based upon:

- I. prastāva: *ā tū ētā ni śidātā /*
 udgītha: *ōndram abhāyi pra gāyatā sākḥāya stōmavā au hō / vavāhāsaḥ /*
 pratihāra: *hayā yi sākḥāya stōmavā au ho /*
 upadrava: *hṃ mā hā sō /*
 nidhana: *hā yi //*
- II. prastāva: *purūtamaṃ purūṇāṃ /*
 udgītha: *ō śānaṃ vāryāṇāmā yindraṃ sōmē sacā au hō / vavāsūtā yi /*
 pratihāra: *hayā indraṃ sōmē sacā au hō /*
 upadrava: *hṃ mā sū tō /*
 nidhana: *hā yi //*
- III. prastāva: *sa ghā nō yōga ā bhuvāt /*
 udgītha: *ō rāyā yi sā purandhā yāṃ gamad vājebhir ā au hō / vavāsānaḥ*
 pratihāra: *hayā yi gamad vājebhir ā au hō /*
 upadrava: *hṃ mā sā nō /*
 nidhana: *hā yi //*

(UG 7.2, based upon JA 68.4-6)

The underlying verses are:

Come here and sit down.
 Sing forth to Indra,
 ye comrades who convey our praises.
 (Summon) Indra as the very first
 of the many (gods),
 that lord of boons, to this pressing.
 He will be present in this undertaking of ours,
 for wealth, for excellence.
 He shall come to us with booty.

आ त्वेता नि षीदते-
 न्द्रमभि प्र गायत ।
 सखायः स्तोमवाहसः ॥
 पुरुतमं पुरुणा-
 मीशानं वार्यणाम् ।
 इन्द्रं सोमे सचा सुते ॥
 स धो नो योग आ भुवत्
 स राये स पुरंध्याम् ।
 गमद्वाजैभिरा स नः ॥

(RV 1.5.1-3)

The third pada is repeated in RV 1.5.1-3; 8.82.4-6 among the mantras of the twenty-sixth śastra, recited by the maitrāvaruṇa:

PLATE 107

śomsāvo; RV 1.5.1 (3 x); 1.5.2-3
 śomsāvo; RV 8.82.4-6
 śomsāvo; RV 1.5.4-10
 śomsāvo; RV 10.49.1-10; śomsāvo; RV 10.49.11 (3 x).

The offering verse is RV 2.15.1.

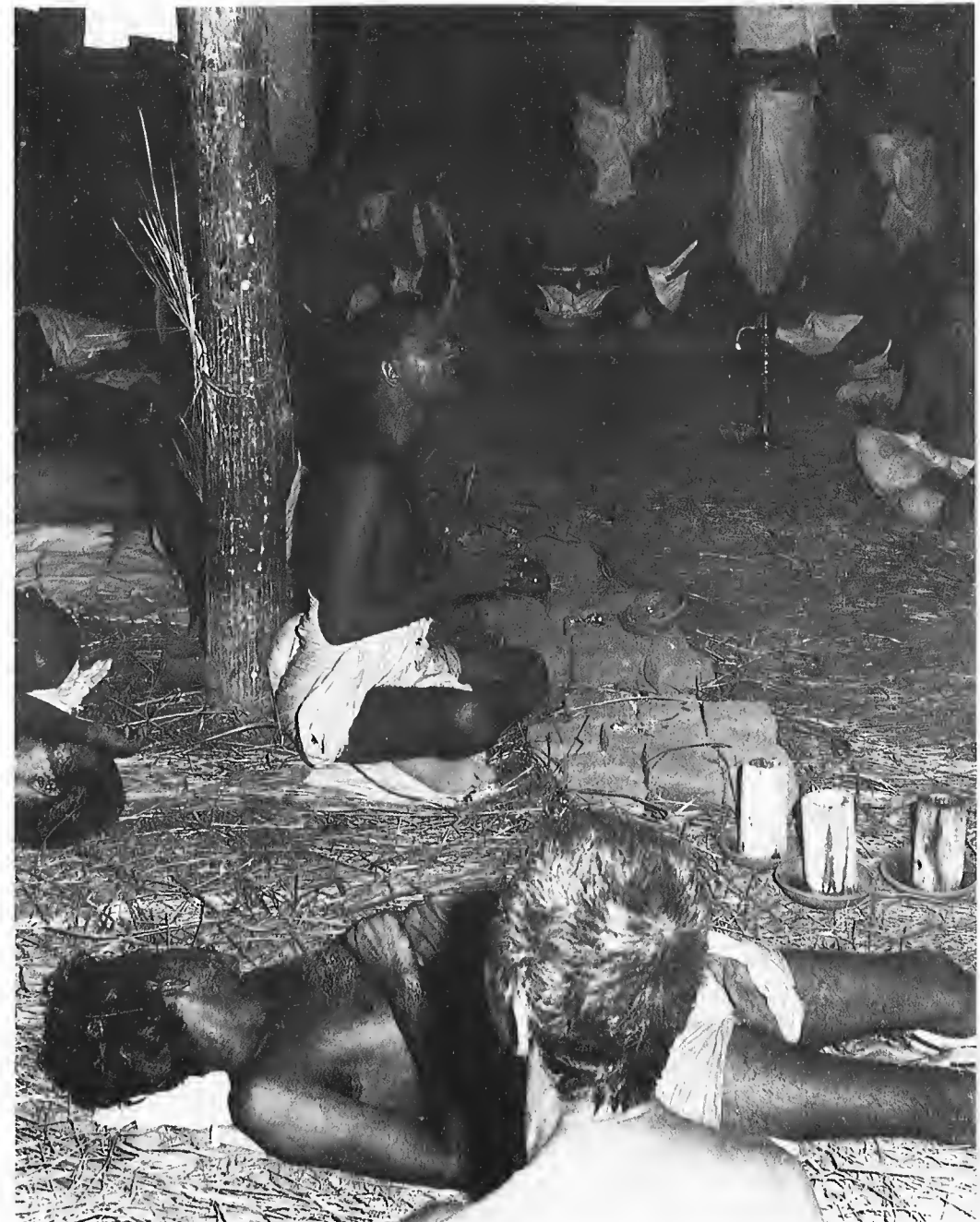
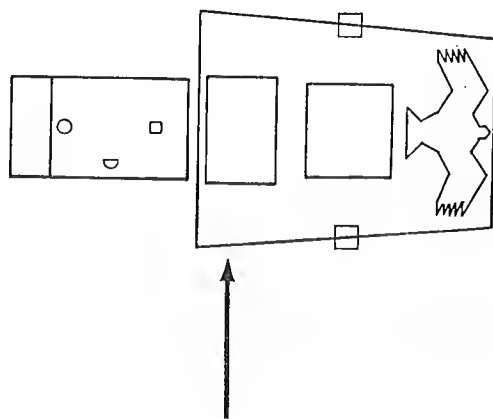
The third stuti of the third round (the 27th stuti) is based upon:

PLATE 107

Nocturnal Recital by Maitrāvaruṇa

The maitrāvaruṇa recites a śastra during each of the three over-night rounds (rātriparyāya). Facing east he sits in front of his hearth (dhiṣṇya). The hearths of the hotā (which is bigger and has a clay dish on it), brāhmaṇacchamsin, potā, neṣṭā, and acchāvāka are to his left. In front the yajamāna, his fists still closed, has finally fallen asleep. To the right are three wooden Soma goblets, each placed within a small clay dish.

Photo A. Parpola



PART II THE 1975 PERFORMANCE

- I. prastāva: *yōgēyōgē tavā hā bu stārām /*
 udgītha: *ō jēvāje havāmāhā ē hū vā au hō vā /*
 pratihāra: *sākhāya indram utāyā ē hū vā au hō vā /*
 upadrava: *ō khāya yā hū vā au hō bā /*
 nidhana: *dram utāye //*
- II. prastāva: *ā ghā gamad yadī hā bu śrāvāt /*
 udgītha: *ō hasriṇibhir utā yi bhā ē hū vā au hō vā /*
 pratihāra: *vājebhir ūpa nō hāvām hū vā au hō vā /*
 upadrava: *ō jebhir ā hū vā au hō bā /*
 nidhana: *pa nō havām //*
- III. prastāva: *anu pratnasyau hā bu kasah /*
 udgītha: *ō vē tūvipratā yin nārām hū vā au hō vā /*
 pratihāra: *yān te pūrvam pitā hūvā ē hū vā au hō vā /*
 upadrava: *ōn tē pūrvām hū vā au hō bā /*
 nidhana: *pitā hūve //*

(UG 7.3, based upon JA 68.7-9)

The underlying verses are:

As comrades we summon most mighty Indra
 for our help in every undertaking,
 in every contest.
 If he shall hear,
 he shall come with this thousandfold help to our call,
 he shall come with booty.
 Following ancient custom,
 I summon the warrior of great opposition,
 whom thy father summoned formerly.

योगेयोगे तवस्तरं
 वार्जेवाजे हवामहे ।
 सखायु इन्द्रमूतये ॥
 आ वां गमुषदि श्रवत्
 सहस्रिणीभिरुतिभिः ।
 वार्जेभिरुप नो हवम् ॥
 अनु प्रतनस्यौकसो
 हुवे तुविप्रति नरम् ।
 ये ते पूर्व पिता हुवे ॥

(RV 1.30.7-9)

The third pada is repeated in RV 1.30.7-9; 1.6.1-3 among the mantras of the twenty-seventh śastra, recited by the brāhmaṇacchaṁsin:

śomsāvo; RV 1.30.7 (3 x); 1.30.8-9
 śomsāvo; RV 1.6.1-3;
 śomsāvo; RV 1.6.4-10
 śomsāvo; RV 1.102.1-10;
 śomsāvo; RV 1.103.5 (3 x).

The offering verse is RV 6.37.2.

The fourth and last stuti of the third round (the 28th stuti) is based upon:

- I. prastāva: *indra sutēṣu sōmēṣu /*
 udgītha: *ō tūm punāyiṣa ukthiyām vide vārddhāsya dakṣasya /*
 pratihāra: *maham hāyi śah /*
 upadrava: *ō ham hi śah /*

THE NOCTURNAL ROUNDS

- nidhana: *ō yi lā //*
- II. prastāva: *sa prathame viyōmāni /*
 udgītha: *ō vānām sādane vrdhās supārās sūśravastamah /*
 pratihāra: *samapsujit /*
 upadrava: *ō mapsujā yit /*
 nidhana: *ō yi lā //*
- III. prastāva: *tamu hūvē vājasātāyā yi /*
 udgītha: *ōndrām bhārāya sūṣmīṇām bhavā nās sūmnē antamah /*
 pratihāra: *sakhā vārddhā yi /*
 upadrava: *ō khā vrdhā yi /*
 nidhana: *ō yi lā //*

(UG 7.4 based upon JA 68.10-12)

The underlying verses are:

Indra purifies his praiseworthy intention
 among the pressed Soma offerings.
 He is known to be of mature capability because he
 is great.
 He became strong in the highest heaven,
 in the seat of the gods.
 He is successful, of very great fame,
 fully conquering in the waters.
 I summoned aggressive Indra to this battle,
 for the winning of the contest.
 Be thou nearest to us in favor,
 a comrade for our increase.

इन्द्रः सुतेषु सोमेषु
 क्रतुं पुनीत उक्थ्यम् ।
 विदे वृधस्य दक्षसो
 महान् हि पः ॥
 स प्रथमे व्योमनि
 देवानां सद्ने वृधः ।
 सुपाः सुश्रवस्तमः समं सुजित् ॥
 तमहे वाजसातय
 इन्द्र भरान्य शुष्मिणम् ।
 भवानः सुन्ने अन्तमः सखा वृधे ॥

(RV 8.13.1-3)

In this 28th stuti, the last four syllables of each of the underlying verses (viz., *mahān hi śah*, “for he is great;” *samapsujit*, “conquering all the waters;” and *sakhā vrdhe*, “for friend’s growth”) are first intoned in the pratihāra and then repeated in the upadrava. The last four syllables of these three verses (RV 8.13.1-3) and also of the following three (RV 8.13.16-18) are repeated among the mantras of the twenty-eighth śastra, recited by the acchāvāka:

śomsāvo; RV 8.13.1 (3 x); 8.13.2-3
 śomsāvo; RV 8.13.16-18
 śomsāvo; RV 3.42.1-9
 śomsāvo; RV 10.96.1-12;
 śomsāvo; RV 10.96.13 (3 x).

The offering verse is RV 10.104.3.

Thus ends the third and last nocturnal round. Throughout these rounds, the śastra begins with the three verses upon which the stuti was based, and repeats the padas of its verses in these three and also in the next three verses

PART II THE 1975 PERFORMANCE

in the same way it was done in the stuti. As a result, the first padas are repeated in the first nocturnal round, the second in the second, and the third in the third, with a special modification in the final sequence where the repetition is confined to the last four syllables. Throughout the nocturnal rounds the principle that the Kauṣītaki Brāhmaṇa formulates is followed:

As it is chanted, so it is recited.

यथा स्तुतम्बनुशस्तं भवति

(KB 17.5.7)

Eleventh Day: April 25, 1975

EPISODE 3 I

The Chant and Recitation for the Aśvins
(*Āśvinastuti*; *Āśvinaśastra*)

IT IS ABOUT 2:30 A.M. on April 25. Preparations are made for the twenty-ninth and final Soma sequence. A pile of bricks is made west of the hearth of the hotā, and covered with towels. It will serve as back support for the hotā, who will recite the one thousand verse of the Recitation for the Aśvins (*āśvinaśastra*). But first comes the Chant for the Aśvins (*āśvinastuti* as the Nambudiris call it, rather than *sandhistotra*, Twilight Chant). It consists of nine stotriyās from the Ūṣāṇi (*Rahasya-gāna*):

ō hṃ /

- I. prastāva: ā yi nā vō agnin nāmasō vā /
udgītha: ōrjō napātām ā hūvē priyañ cētiṣṭam aratiṃ su
āddhvarām /
pratihāra: viśvāsyā dūtām /
upadrava: i lā ō mātā mō vā hā vu vā /
nidhana: ās //
- II. prastāva: viśvō vā /
udgītha: ō dūtām amṛtaṃ sa yōjatē aruṣā viśvabhōjasā /
pratihāra: sa dūdrāvāt su /
upadrava: i lā ō hūtā ō vā hā vu vā /
nidhana: ās //
- III. prastāva: sa dōvā /
udgītha: ō vat svāhutas subrahmā yajñas suśamī vasūnām /
pratihāra: dēvam rādhō jā /
upadrava: i lā ō nāmā ō vā hā vu vā /
nidhana: ās //

(RG 2.3 based upon JA 69.1–2, made into three)

hṃ /

- IV. prastāva: prāti vō darśyāyatō vā /
udgītha: ō cchanti duhitā divō pō mahi vṛṇute cakṣuṣā tamaḥ /

CHANT FOR THE AŚVINS

pratihāra: jyōtiḥ krñōti /

upadrava: i lā ō nāri ō vā hā vu vā /

nidhana: ās //

- V. prastāva: jyōtō vā /

udgītha: ō ṇōti sūnari udusriyās sṛjatē sūriyās sacā /

pratihāra: udyan nākṣātrām /

upadrava: i lā ōrcā yi vā dō vā hā vu vā /

nidhana: ās //

- VI. prastāva: udyō vā /

udgītha: ō kṣatram arcivat tavēd uṣō vyuṣi sūriyāsya ca /

pratihāra: sam bhaktēnā ga /

upadrava: i lā ō mahi ō vā hā vu vā /

nidhana: ās //

(RG 2.4, based upon JA 69.3–4, made into three)

hṃ /

- VII. prastāva: ā yi mā u vān diviṣṭayō vā /

udgītha: ō srā havantē śvinā yaṃ vāmahvaya vasē śacivasū /

pratihāra: viśamviśām hī /

upadrava: i lā ō cchāthā ō vā hā vu vā /

nidhana: ās //

- VIII. prastāva: viśō vā /

udgītha: ō śam hī gacchathō yuvañ citran dadathur bhōjanān
narā /

pratihāra: cōdēthām sūn /

upadrava: i lā ō vātē ō vā hā vu vā /

nidhana: ās //

- IX. prastāva: cōdō vā /

udgītha: ō sūnṛtāvatērvāg ratham samanāsā ni yācchatām /

pratihāra: pibataṃ sōmi /

upadrava: i lā ō mādhu ō vā hā vu vā /

nidhana: ās //

(RG 2.5, based upon JA 69.5–6, made into three)

Though there are no repetitions, the stotriyās are marked by viṣṭuti sticks as in Figure 51.

The underlying verses are addressed to Agni, Dawn (uṣas) and the Aśvin twins successively:

Reverently I summon in this way
the offspring of strength,
our most understanding friend,
the leader skilled in the ceremonies,
the immortal messenger of everyone.
He shall yoke his two ruddy foxes

एना वो अग्नि नमस्ते-
जो नपात्मा हुवे ।
प्रियं चेतिष्ठमर्ति
स्वध्वरं विश्वस्य दूतममृतम् ॥

PART II THE 1975 PERFORMANCE

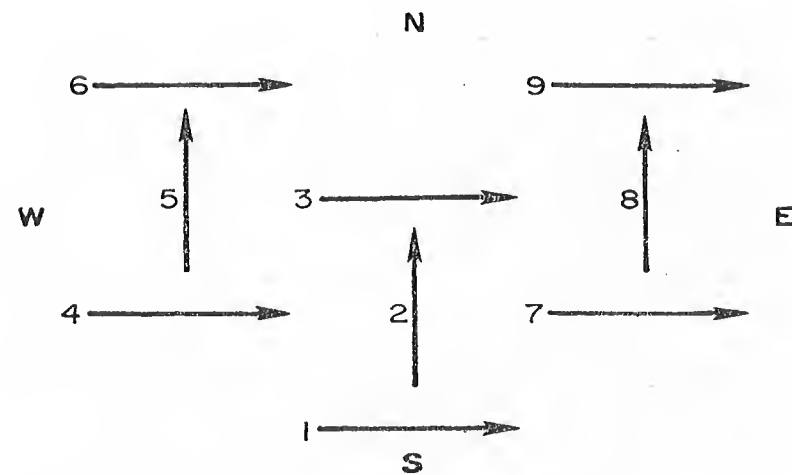


Figure 51—Viṣṭuti of the Chant for the Aśvins

which bring enjoyment to everyone,
and he shall run hither
now that he has been properly poured upon.
This worship offering good prayers and rites
belongs to the Vasu gods;
divine solicitude belongs to the peoples (in return).
(RV 7.16.1-2)

(Dawn), the daughter of heaven has appeared now,
shining as she draws near.
The noble lady rolls up¹
the great darkness
and produces the light in order for us to see.
The sun frees the ruddy cows
while it, the ray-filled star, rises on high.
May we be united with our share
as thou, o Dawn, and the sun
come into shining.
(RV 7.81.1-2)

These matinal (rites) summon you two Aśvins
hither to the quest for (winning) this day.
I myself have summoned you two for help,
ye who are rich in abilities.
Indeed ye come to every clan.
Ye have given wondrous enjoyment, ye warriors.
Inspire yourselves for the nobility.
Direct in harmony your chariot near to us.
Drink the honey mixed with Soma.
(RV 7.74.1-2)

स योजते अरुषा विश्वभोजसा
स दुद्रवत् स्वाहुतः ।
सुब्रह्मा यज्ञः सुशमी वसूनां
देवं राधो जनानाम् ॥

प्रत्यु अदय्यावत्यु १ -
चछन्ती दुहिता दिवः ।
अपो मर्हि व्ययति चक्षसे तमो
ज्योतिष्कणोति सूनरी ॥
उदुक्षियाः सजते सूर्यः सचौ
उद्यसक्षेत्रमचिवत् ।
तवेदुषो व्युपि सूर्यस्य च
सं भक्तेन गमेमहि ॥

इमा उं वां दिविष्टय
उत्ता हवन्ते अश्विना ।
अयं वामह्वेऽवसे शचीवसू
विश्विष्टां हि गच्छथः ॥
युवं चित्रं ददधुभोजनं नरा
चोदेथां सूनृतावते ।
अवाग्रथं समनसा नि यच्छतं
पिबतं सोम्यं मधु ॥

¹ JA 69.3 has *vyṇute* "chooses" (not mentioned in Caland's edition)

CHANT AND RECITATION FOR THE AŚVINS

It is still long before sunrise and the hotā continues immediately with the Recitation for the Aśvins (*āśvinaśastra*). His recitation is fast, but clear and succinct. This is a tour de force not only because of the length of the recital (1,000 mantras), but also because of its complexity. There is one āhāva at the beginning and one before the last verse. The structure of the stuti is followed in the six mantras that have just been translated, and that are their underlying verses. Since these occur wide apart, they will be marked with an asterisk in the following list. In RV 7.16.1-2, the two are made into three by repeating *viśvasya dūtam amṛtam* and *sa dudravat svāhutaḥ*. In RV 7.81.1-2, *jyotiḥ kṛṇoti sūnari* and *udyan nakṣatram arcivat* are repeated; and in RV 7.74.1-2, *viśamviśam hi gacchathah* and *codethām sūnṛtāvate*.

On the whole, the Recitation for the Aśvins follows the Morning Litany (*prātaranuvāka*), which is recited by the hotā at the beginning of the Pressing Day (see above pages 600-601). However, a specific number of mantras are omitted from each group of meters, and others are inserted, to arrive at the required number. Śaṅkhāyana Śrauta Sūtra (9.20) specifies the numbers, but not the mantras. In the following list, the position of the omitted mantras will be indicated by capitals; they will be listed subsequently:

śomsāvo

RV 6.15.13 (3 x)	= 3	RV 7.9.1-6	= 6
1.74.1-9	= 9	7.10.1-5	= 5
1.1.1-9	= 9	7.11.1-5	= 5
1.12.1-22	= 12	10.1.1-7	= 7
1.27.1-10	= 10	10.2.1-7	= 7
1.75.1-5	= 5	10.3.1-2	= 2 (C)
1.78.1-5	= 5	7.12.1-3	= 3
3.11.1-9	= 9	7.16.1*, 2*, 3-12	= 13
4.8.1-8	= 8	1.36.1-20	= 20
4.9.1-8	= 8	1.44.1-12	= 12
5.13.1-6	= 6	3.9.1-8	= 8
5.14.1-6	= 6	8.103.1-4	= 4
7.15.1-15	= 15	3.16.1-6	= 6
8.43.1-33	= 33	3.10.1-9	= 9
8.44.1-26	= 26 (A)	8.23.1-19	= 19 (D)
6.16.1-27	= 27	1.150.1-3	= 3
2.5.1-8	= 8	1.140.1-7	= 7
6.2.1-7	= 7 (B)	1.144.1-7	= 7
4.7.2-11	= 10	2.2.1-2	= 2 (E)
4.2.1-20	= 20	5.11.1-6	= 6
4.3.1-16	= 16	5.6.1-10	= 10
4.4.1-15	= 15	1.30.20-22	= 3
7.7.1-7	= 7	4.52.1-7	= 7
7.8.1-7	= 7	1.49.1-4	= 4
	281		456

PART II THE 1975 PERFORMANCE

	456		784
RV 7.77.1-6	= 6	RV 5.78.4	= 1
7.78.1-5	= 5	6.49.5	= 1
7.79.1-5	= 5	6.50.10	= 1
7.80.1-3	= 3	6.62.1-7	= 7
7.81.1*,2*,3-6	= 7	6.62.10-11	= 2
1.48.1-16	= 16	6.63.1-9	= 9
1.92.13-15	= 3	7.67.1-10	= 10
1.92.1-4	= 4	7.68.8-9	= 2
5.79.1-10	= 10	7.69.1-8	= 8
1.3.1-3	= 3	7.70.1-7	= 7
1.22.1-4	= 4	7.71.1-6	= 6
1.30.17-19	= 3	7.72.1-5	= 5
1.46.1-15	= 15	10.106.1-11	= 11
2.41.7-8	= 2	7.73.1-5	= 5
8.5.1-36 ¹	= 36	7.74.1*,2*,3-6	= 7
8.73.1-18	= 18	1.47.1-8	= 8
8.85.1-9	= 9	8.26.1-5	= 5
8.8.1-23	= 23	1.34.1-12	= 12
5.73.1-10	= 10	1.112.1-25	= 25
5.74.1-10	= 10	10.39.1-14	= 14
5.76.1-5	= 5	10.40.1-14	= 14
5.77.1-5	= 5	10.41.1-3	= 3
1.116.1-25	= 25	5.75.1-9	= 9
1.120.1-9	= 9	1.50.1-9	= 9
1.117.1-25	= 25	1.115.1-6	= 6
1.118.1-11	= 11 (F)	10.37.1-12	= 12
1.180.1-10	= 10	7.32.26-27	= 2
1.181.1-9	= 9	1.22.13-15	= 3
1.183.1-6	= 6	ŚŚS 9.20.26	= 1
1.184.1-6	= 6 (G)	śomsāvo	
2.39.1-8	= 8	RV 2.23.15 (3 ×)	= 3
3.54.16	= 1		1000
3.58.1-9	= 9		
4.43.1-7	= 7		
4.44.1-7	= 7		
4.45.7	= 1		
	784		

¹ The reciter jumps from RV 8.5.20 to 8.5.30 (the beginning of both verses is the same)—presumably by mistake.

RECITATION FOR THE AŚVINS

A few comments on the omitted mantras:

- (A) RV 8.44.27-30, 10.156.1-5, 10.187.1-5, fourteen gāyatrī mantras, prescribed for the Morning Litany (prātaranuvāka) in ŚŚS 6.4.1; omitted in accordance with ŚŚS 9.20.8, which states that fourteen gāyatrī mantras have to be omitted.
- (B) RV 6.2.8-9, two anuṣṭubh mantras, prescribed in ŚŚS 6.4.3, omitted in accordance with ŚŚS 9.20.9.
- (C) RV 10.3.3-7, 10.4.1-7, 10.5.1-7, 10.6.1-7, 10.7.1-7, thirty-three triṣṭubh mantras, prescribed in ŚŚS 6.4.5, omitted in partial accordance with ŚŚS 9.20.10, which states that 113 triṣṭubh mantras should be omitted.
- (D) RV 8.23.20-30, eleven uṣṇih mantras, prescribed in ŚŚS 6.4.9, omitted in accordance with ŚŚS 9.20.17.
- (E) RV 2.2.3-13, eleven jagatī mantras, prescribed in ŚŚS 6.4.11, omitted in accordance with ŚŚS 9.20.18.
- (F) RV 1.158.1-3, three triṣṭubh mantras, prescribed in ŚŚS 6.6.5, omitted in partial accordance with ŚŚS 9.20.10. So far, 36 of the required number of 113 triṣṭubh mantras have been omitted.
- (G) According to ŚŚS 9.20.13, 103 "suparṇa" verses should be inserted after the (presumably: last) Agastya hymn, viz., 1.184. Caland says: "It is certain that some Vāḷakhilya hymns are meant . . . but how the number of verses is to be explained escapes me." The next sūtra (9.20.14) states: "Of as many other verses addressed to the Aśvins." Since nothing is inserted here, but many other verses addressed to the Aśvins are inserted later, these later verses may be the "suparṇa" verses. There are thirty-three, viz., RV 3.54.16, 4.45.7, 5.78.4, 6.62.1-7, 6.62.10-11, 6.63.1-9, 7.67.1-10, 7.68.8-9. How the number of verses is to be explained escapes me, too, unless we read *trayastrimṣat* ("thirty-three") for *triṣatam* ("103") in ŚŚS 9.20.13.

It might be asked why *omitted* mantras should be part of the description of the 1975 performance. This is not because the hotā uses Śāṅkhāyana Śrauta Sūtra, though he belongs to the same tradition. However, only the omission and insertion of particular mantras can explain the extraordinary feat of memory that is here on display. The hotā knows thoroughly the R̥gveda Saṃhitā, from beginning to end. Throughout the recitation, he never hesitates when he is within a hymn, or at the end of a hymn when he is about to recite the next hymn. But when he is about to recite *another* hymn, or *other* verses than the ones that traditionally follow, he pauses at his last breathing pause, i.e., in the middle of the last verse. At that time, obviously, he concentrates on what is to be done next. Once he remembers it, he continues with the next part of the verse, and continues immediately, without taking breath, with the other hymn or verses that are prescribed. Since any priest who can officiate in the Atirātra can certainly officiate in the Agni-ṣṭoma, and since, in this particular case, the hotā has already recited the Morn-

PART II THE 1975 PERFORMANCE

ing Litany (*prātaranuvāka*) on the tenth day, his memory operates through at least two stages. The Recitation for the *Āsvins* is similar to the Morning Litany. Since he has learnt how to recite the Morning Litany by deviating from the order of the *Ṛgveda Saṃhitā* as it is handed down, he has learned to further deviate from the litany when he recites the Recitation for the *Āsvins*. *Śāṅkhāyana Śrauta Sūtra* is composed precisely within this perspective: its rules pertain to this process of memorization.

In the meantime, dawn has come, the sun has appeared, birds have started twittering and the daily heat begins. Most people have also woken up, producing their habitual noises. Pots are broken, announcing the impending destruction of all ritual implements.

After the recitation has been completed, cups are offered to the *Āsvins*. The offering verse is RV 3.58.7. At the same time, the *pratiprasthātā* offers a cake prepared by the *agnīdh* on two potsherds to the *Āsvins*. The final sequence is over before 6:30 A.M. on April 25.

Twelfth Day: April 25, 1975

EPISODE 32

The Tail of the Ritual (*Yajñapuccha*)

THE REMAINING RITES are like in the *Agniṣṭoma* with some *Agnicayana* peculiarities and insertions. The animal sacrifices continue with eleven after-offerings (*anuyāja*) by the *adhvaryu* and eleven accessory offerings (*upayāja*) by the *pratiprasthātā* for each of the eleven animals represented by their packages of rice flour. The *hotā* recites the *saṃyuvāka* benedictions while the *adhvaryu* casts away the *prastara* bundle and the enclosing sticks on the fire. The *unnetā* priest pours the remaining one-third of the *Soma* liquid from the clay *āgrāyaṇa* pot into the wooden *droṇakalaśa* vessel, pours parched barley into it, puts the *droṇakalaśa* on his head and makes two copious offerings to *Indra Harivant*, standing west of the fire with his legs crossed. Standing like that, with the pot on his head, he looks like the *cātaka* bird (Malayalam: *cāttan*: *Cuculus melanoleucus*). The *yajamāna* makes an offering of parched barley by itself. This is followed by ancestral rites in the *mārjālīya*, and numerous expiation rites (*prāyaścitta*), for errors committed and not committed, in the *āgnidhriya* and on the main altar. The priests take a few drops of curds in the *āgnidhriya* and come out muttering the words with which the priestly alliance of friendship (*tānūnaptra*: above, page 358) is dissolved (*sakhyavisarjanam*).

In the meantime the animal sacrifices approach their final stage. The offerings for the divine consorts (*patnīsaṃyāja*) are made into the offering fire. The last oblations of the animal sacrifices are butter oblations made from *darbha* grass dipped in the *dhruvā* ladle. They are accompanied by the formulas of completion (*samiṣṭayajus*): one occurs in the full- and new-moon

THE TAIL OF THE RITUAL

ceremonies (addressed to the wind: TS 1.1.13. 3u-v), three in the animal sacrifice (TS 1.4.44.3g-k), nine in the *Agniṣṭoma* (adding TS 1.4.44.1a-2f), and nineteen in the *Agnicayana* by adding the following ten:

- What has flown sincerely, heartfelt, or gathered with intent or open eyes, follow it to the world of good acts where the firstborn seers of old dwell.
- Present there, I place the treasure that *Agni Omniscient* has conveyed. The ritual patron will follow, you will know him in the highest firmament!
- Know him in the highest firmament, gods there present, know his form; when he comes by the paths, divine ways, reveal to him the fruits of sacrifice!
- Move forward, go along together, *Agni*, make the paths, divine ways, be present in this highest abode, you All-gods, sit with the *yajamāna*!
- With *prastara* bundle, enclosing stick, with ladle, altar, and sacred grass, with recitations, carry this ritual of ours to go to heaven among the gods!
- What is offered, what is handed over, what is given, the sacrificial fee, May *Agni Common-to-All-Men*, on our behalf, place it in heaven among the gods!
- That by which you carry a thousand, all our property, *Agni*, use it to carry our ritual to go to heaven among the gods!
- That by which our able priests, carry the fees, the ritual, *Agni*, use it to carry our ritual to go to heaven among the gods!
- That by which doers of good deeds, obtain the flow of honey, *Agni*, use it to carry our ritual to go to heaven among the gods!
- Where are the never-ending streams of honey and of melted butter, take us there, *Agni Common-to-All-Men*, in heaven among the gods!

(TS 5.7.7.1a-3k)

For the first time since the consecration, the *yajamāna* and his wife bathe. This final bath, the *avabhr̥tha*, takes place in the pond of the

यदाकृतात् समसुतोद्भूतो वा
मनसो वा संभृतं चक्षुषो वा ।
तमनु भेदि सुकृतस्य लोकं
यज्ञर्षयः प्रथमजा ये पुराणाः ॥
एत ५ संघस्य परि ते ददामि
यमावहाच्छेवधि जातवेदाः ।
अन्वागन्ता यज्ञपतिवो अत्र
तस्मै जानीत परमे व्योमन् ॥
जानीतादेनं परमे व्योमन्
देवाः सधस्या विद रूपमस्य ।
यदागच्छात् पृथिविर्देवयानै-
रिष्टापूर्तं कृणुतादाविरस्मै ॥
सं प्र च्यवध्वमनु सं प्र याता-
मै पृथो देवयानान् कृणुध्वम् ।
अस्मिन्सुधस्थे अध्येत्तरस्मिन्
विश्वे देवा यजमानश्च सीदत ॥
प्रस्तरेण परिधिना सुचा वेद्यां च बर्हिषा ।
कृचेमं यज्ञं नो वह
सुवर्देवेषु गन्तवे ॥
यदिष्टं यत् परादानं यत्तं या च दक्षिणा ।
तदग्निर्वैश्वकर्मेणः
सुवर्देवेषु नो दधत् ॥
येनां सहस्रं वहसि येनाग्ने सर्ववेदसम् ।
तेनेमं यज्ञं नो वह
सुवर्देवेषु गन्तवे ॥
येनाग्ने दक्षिणा युक्ता यज्ञं वहन्त्यृत्विजः ।
तेनेमं यज्ञं नो वह
सुवर्देवेषु गन्तवे ॥
येनाग्ने सुकृतः पथा सधोर्धारा व्यानुशः ।
तेनेमं यज्ञं नो वह
सुवर्देवेषु गन्तवे ॥
यत्र धारा अनपेता सधोर्धृतस्य च याः ।
तदग्निर्वैश्वकर्मेणः
सुवर्देवेषु नो दधत् ॥

PART II THE 1975 PERFORMANCE

Ayyappan temple in Panjal. This temple is open to all Hindus, unlike the Viṣṇu temple in Panjal, which was used for the final bath on former occasions, but which is for all practical purposes reserved for Nambudiris. The idea is that not only the yajamāna and his wife have a bath, but all others, including visitors. Prior to the bath there is a procession from the sacred enclosure to the temple bank, protected by guardsmen with swords and shields. The iṣṭi ceremony is performed for Varuṇa in the water, which is treated on this occasion as though it were the offering fire. After an oblation shared with the Agniṣṭoma, there is an Agnicayana oblation offered with:

PLATE 108

PLATE 109

Homage to the waving ocean,
to the master of the Indus streams!
To the father of all streams, all-maker,
make an immortal offering,
lasting through all days!

(TS 4.6.2.6r)

समुद्राय वयुनाय
सिन्धूनां पतेये नमः ।
नदीनां सर्वासां पित्रे
जुहुता विश्वकर्मेणे
विश्वाऽहाऽमर्त्यं हविः ॥

All return to the Old Hall where a few other Agnicayana rites take place. The adhvaryu unyokes Agni (*agni-vimoka*; cf. above page 599) with a butter oblation accompanied by:

Suck this mighty breast of waters,
filled in the midst of flood, Agni.
Ocean, enjoy the fountain of sweetness,
enter your seat in the sea!

(TS 5.5.10.6e)

इमं स्तनमूर्जस्त्वं ध्यापां
प्रप्यातमग्ने सरिरस्य मध्ये ।
उत्सं जुषस्व मधुमन्तमूर्वे
समुद्रियं सदेनमा विशस्व ॥

The yajamāna addresses Agni:

Fires of mud
that have entered the earth,
you are their highest,
urge us to life!
I have obtained you, Agni, with my mind,
I have obtained you, Agni, with effort,
I have obtained you, Agni, with consecration,
I have obtained you, Agni, with days of observance,
I have obtained you, Agni, by a day of pressing,
I have obtained you, Agni, by sacrificial fee,
I have obtained you, Agni, by the final bath,
I have obtained you, Agni, by a barren cow,
I have obtained you, Agni, by shouting svāgā!

(TS 5.5.7.4-5)

येऽन्नयः पुरीव्याः प्रविष्टाः पृथिवीमनु ।
तेषां त्वमस्युत्तमः प्र णो जीवातेवे सुव ॥
आपं त्वाऽग्ने मनसा ।
आपं त्वाग्ने तपसा ।
आपं त्वाऽग्ने दीक्षया ।
आपं त्वाऽग्ने उपसर्जिः ।
आपं त्वाऽग्ने सुत्यया ।
आपं त्वाऽग्ने दक्षिणाभिः ।
आपं त्वाऽग्नेऽवभृथेन ।
आपं त्वाग्ने वशया ।
आपं त्वाऽग्ने स्वगाकारेण ।

The Concluding Offering (*udayaniyeṣṭi*) is performed; it corresponds to the Introductory Offering (*prāyaṇīyeṣṭi*) on the fourth ritual day. A final animal, a she-goat, representing a barren cow, is sacrificed to Mitra and Varuṇa.

THE TAIL OF THE RITUAL

Itself represented by a package of rice flour, it is combined with an offering of sour milk (*āmikṣā*). This is followed by oblations to minor deities (*devikāhaviṃsi*) that might have been neglected. In the Agniṣṭoma this is done with clarified butter; in the Agnicayana, with rice.

The yajamāna consigns his three fires to the kindling woods: he takes them, and leaves the Old Hall. He stops on his way home. The adhvaryu makes fire, sets up the three fires, and performs the Departure Offering (*udavasāniyeṣṭi*). Yajamāna and brahman sit south of the offering fire. The offering consists of an oblation of clarified butter and corresponds to Entering the Old Hall (*adhyavasānam*) on the first day. Then torches are lit from all the fires, and the ritual enclosure is set on fire. The only things that will remain are the altars made from bricks.

Once more, the yajamāna consigns his fires to the kindling woods. He returns home, ready to perform the morning and evening fire rites for the rest of his life.

PLATES 110, 111

PLATE 108

On the Way to the Final Bath

Since the consecration ceremony on the first day, the yajamāna and his wife have not left the ritual enclosure, bathed, or changed clothes. On the last day of the ritual, they leave the enclosure, together with the priests and ritual implements. They go to a temple pond for the final bath (avabhṛtha). They are surrounded by villagers who could not enter the ritual enclosure while the ceremonies were being performed.



PLATE 109
The Final Bath (Avabhṛtha)



PLATE I IO
Burning the Enclosure

When the last ceremonies have been completed, the ritual enclosure with all its contents is abandoned to Agni.

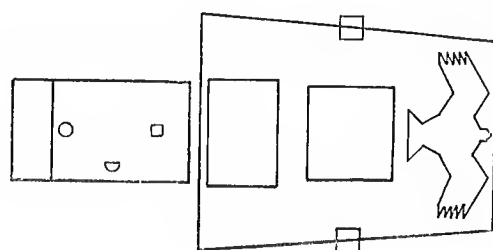
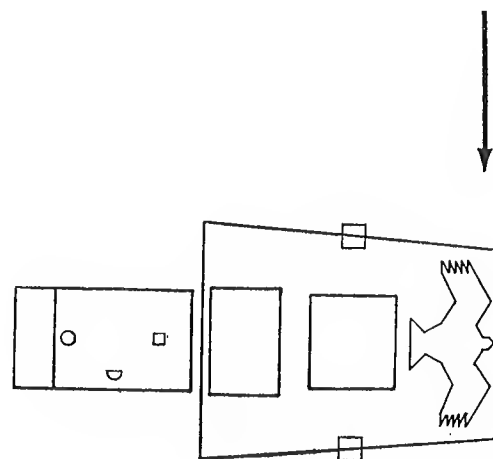


PLATE III

After the Fire

After the ritual enclosure has burnt down, the only remainders of the ritual are the large altars made of bricks: the domestic altar and the bird-shaped offering altar.



APPENDIX

Praiṣārtham

by Erkkara Raman Nambudiri

Malayalam Text

established by E.R.Sreekrishna Sarma

(for English translation see pages 329–33)

DURING THE ATIRĀTRA, the praiṣārtham generally stresses only features pertaining to Atirātra, since Agniṣṭoma features were already included in the praiṣārtham that accompanied the yajamāna's Agniṣṭoma. In 1975, however, as there was enough time, Erkkara included features pertaining to Agniṣṭoma as well.

As in the translation, capital letters indicate that the original is in Sanskrit, not in Malayalam.

ATHAINAM ANUSĀSATI enna vidhikku takkavaṇṇam adhvaryu dikṣāvācakaṇṇaḥ āyirikkunna karmaṇṇaḥ anuṣṭhiccū dikṣaṇīyēṣṭijanyam āyi dikṣākhyam āyirippōrū apūrvatte ātmāviṅkaḥ sambhāvicc irikkunna bhavānoṭu tal-paripālanattināyikkonṭu dikṣitadharmaṇṇaḥ āyirikkunna yamaṇiyamaṇṇaḥ anuśāsikka ceytatū DĪKṢITO 'SI ennu tuṭaṇṇiyuḷḷa praiṣatte kkonṭu.

aviṭe naṭe dharmaprāptikku nimittam āyirikkunna dikṣitatvatte anuvadikkunnu DĪKṢITO'SI enna bhāgatte kkonṭu. dikṣitan āyi ippōḷ bhavān. anuṣṭhitaṇṇaḥ karmaṇṇaḥ kkonṭu samjātadikṣaṇ āyi bbhavikkunnu. snānā-didikṣitāvēdanāntaṇṇaḥ āyirikkunna karmaṇṇaḥ anuṣṭhitaṇṇaḥ āyatū:

SNĀNAM CA PAVANAM CAIVA
TATHĀCAMANAM EVA CA /
MANTRAPROKṢAṆAM ITY ETAIḤ
KARTĀ SAMSKĀRYA ĀDITAḤ //

enna vacanam unṭākayāl. snānapavanācamanapunyāhaṇṇaḥ karmādiyiṅkaḥ sāmānyēna kartṛsamskāraṇṇaḥ. śraddhāhvānākūtyāvēdanaphalasamkal-pādikaḥ bahvaṅgaṇṇaḥ. iṭe sāgnikam āyirikkunna atirātramallō prārabdham āyatū. agniśabdam vahnivācakam āyirppōnnū. lakṣaṇayā kratuvīṇeyum sthalaviṣeṣattēyum collunnu.

AGNĀV EVĀGNIŚABDAS TU
RŪDHO LAKṢAṆAYĀSYA TU /
KRATAU STHALAVIṢEṢE CA

APPENDIX

PRAYOGO VIDUṢĀM MATAḤ //
AGNER ĀDHĀRABHĀVĀDI-
SAMBANDHO LAKṢAṆĀŚRAYAḤ /
ATAḤ STHALAVIṢEṢO 'TRA
ŚYENĀDYĀKṚTIKO MATAḤ //

enniṇṇanē. ŚYENACITAM CINVITA ennu vidhiccirikkunna i cayanam vahni-samskāram atrē. YAD IṢṬAKĀBHIR AGNIḤ CINOTI enna vidhikku takkavaṇṇam iṣṭakakaḥ kkonṭu agni cētavyam ākkunnu. TASMĀT PAÑCACITIKĀŚ CETAVYAḤ ennu vacanam pañcacitikam āyiṭṭu agni cētavyam. evambhūtam āyirikkunna i cayanam ādhānam pōle agnisamskāram atrē. samkṛtam āyirikkunna agnikkū karmākāṅkṣayiṅkaḥ ATHĀTO 'GNIM AGNIṢṬOMENĀNUYAJATI ennu tuṭaṇṇiyuḷḷa agniṣṭōmādikaḥ vidhikka konṭu naṭe citam āyirikkunna agniye atirātram konṭu anuyajikkunnu. enniṭṭu sāgnicayanam āyirikkunna atirā-tram ākkunnu. jyōtoṣṭōmādikaḥ. jyotiṣṭōmattinnū ēḷallō samsthakaḥ uḷḷu. AGNIṢṬOMO 'TYAGNIṢṬOMA UKTHYAṢ ṢOḌAŚI VĀJAPEYO 'TIRĀTRO 'PTORYĀMA ITI SAPTA SOMASAMSTHAḤ ennu gautamīyavacanam unṭākayāl. iṭe atyagni-ṣṭōmam agniṣṭōmattil kūṭum; vājapēyam ṣoḍaṣiyil kūṭum; aptōryāmam atirātrattil kūṭum; enniṭṭu nālu samsthakaḥ ennu collukilumām. i ēḷilum veccū naṭette samsthayallō agniṣṭōmam ākunnatū. agniṣṭōmādikaḥ sāgnikaṇṇaḥ āyiṭṭum niragnikaṇṇaḥ āyiṭṭum anuṣṭheyaṇṇaḥ. YA EVAM VIDVĀN AGNIḤ CI-NUTE enniṇṇane agnicayanatte vidhicciṭṭu ATHĀTO 'GNIM AGNIṢṬOMENĀNU-YAJATI TAM UKTHYENA TAM ṢOḌAŚINĀ TAM ATIRĀTREṆA ennellām tuṭaṇṇiyuḷḷa vidhi yunṭākayāl.

agnicidvrataṇṇaḥ dikṣa niṣpannayāyirikkunpōḷ ttanne pravarttikkunnava-yalla. kratvantattiṅkaḥ pravarttikkunnu. inṇine bhagavān jaiminiyāl uktam āyi. KRATVANTE VĀ PRAYOGAVACANĀBHĀVĀT enniṇṇane.

naṭe samantrayāyiṭṭu ukhaye sambhariccū VĀYAVE NIYUTVATE TŪPARAM ĀLABHATE enna vidhikku takkavaṇṇam śṛṅgarahitam āyi vāyudevatyam āyirippōru paśu ālabdhavyam. YAD VĀYAVYAḤ PAŚUR BHAVATI TENA VĀYOR NAITI; YAT PRĀJĀPATYAḤ PUROḌAŚO BHAVATI TENA PRĀJĀPATER NAITI ennu vacanam unṭākayāl paśu vāyudevatyam āyiṭṭu kāryam. paśupuroḍāśam prājāpatyam āyiṭṭu kāryam. dikṣaṇīyēṣṭi trihāvissāyiṭṭu kāryam. TRIṆY ETĀNI HAVĪMṢI BHAVANTI enna vacanam unṭākayāl. agnicayanattinnu mupil ukhyāgniye dhāraṇam kāryam. ukhayiṅkaḥ agniye nidhānam ceytū ṣaḍu-dyāmam āyittān dvādaśōdyāmam āyittān irikkunna śikyattiṅkaḥ ukhyāgniye avasthānam ceytū ā śikyatte tanṭe kaṇṭhattil bandhiccū samvatsaram ukhyāgniye dhāraṇam kartavyam. TASMĀT SAMVATSARAM BHĀRYAḤ enna vidhi yunṭākayāl. TASMĀT TRIYAHAḤ BHĀRYAḤ; TASMĀT ṢADAHAM BHĀRYAḤ; TASMĀD DVĀDASĀHAM BHĀRYAḤ enniṇṇine tryahaṣaḍahadvādaśādhāra-ṇarūpaṇṇaḥ āyirikkunna vidhikaḥ unṭu.

ATHAITAM AGNIḤ TRYUPASATKAM ṢADUPASATKAM DVĀDASOPASATKAM CINVITA

ennu tuṭaṇṇiya vidhikku takkavaṇṇam upasaddinaṇṇaḷil agni cētavyam ākunnu. i yajñattiṅkal dīkṣōpasattukaḷkkū divasasaṁkhyāvikalpam uṇṭeṅkilum tridinadīkṣam āyi ṣaḍupasatkam āyiṭṭu ārabdham āyi. itu raṇṭāmatte yajñamākakoṇṭu mādhyam̐dinasavanattiṅkal marutvatiyaśastrattinṭṭe śēṣaṁ bṛhatta iṣṭam ākunnu. atirātrattiṅkal rātriye atikramiccuḷḷa sauryaśaṁsanam uṇṭākayāl atirātrasaṁstham āyi.

ivaṭṭil veccū āgnāvaiṣṇaviyēṣṭi sākṣāt dīkṣāpādikayākunnu ennū atiprasiddham allō. YADĀ VĀ ĀGNĀVAIṢṆAVAḤ PUROḤASO NIRŪPYATE ATHAIVA DĪKṢITA ITI HA SMĀHA enniṇṇine. dīkṣayennāl indriyasam̐yamam. ennāl sākṣāl sam̐yamatteyalla iviṭe vidhippū. vagādindriyābhimāninikaḷ āyirikkunna agnyādevatakaḷkkū svābhāvikapravṛttiparityāgatte cceytū śāstriyapravṛtṭi-svabhāvyāpādakam āyi vihitānekakarmajanitam āyi atindriyam āyirpporatiśayam dīkṣayākunnatū. itra nēravum indriyābhimāninikaḷ āyirikkunna devatakaḷ viśayānubhavam̐ koṇṭu malīmasakaḷ āyi śāstriyapravṛtṭivimukha-kaḷ āyirunnuvatrē. ippōḷ anuṣṭhitaṇṇaḷ āyirikkunna karmaṇṇalekkoṇṭu nirmalakaḷ āyi vihitānuṣṭhānaṇṇaḷilum tadupāyabhūtavastvantaraṇṇaḷilum udyuktamār āyi vannu ennū DĪKṢITO 'sī enna bhāgattekkoṇṭu colliyatū. SOMO DĪKṢAYĀ DĪKṢĀ SOMASYA enna mantraliṅgattekkoṇṭu somayāgāṇgamāṇu dīkṣayennu varum. ennāl atirātrasaṁstham āyirikkunna sōmayāgattinnāyikkōṇṭu ippōḷ dīkṣitan āyi bhavān ennū DĪKṢITO 'sī enna bhagattekkoṇṭu colliyatū. iṇaṇṇam dīkṣitattvatte anuvadiccū taddharmaṇṇaḷe ccollunnu praiśaśeṣattekkoṇṭu.

DĪKṢITAVĀDAḤ VADA. dīkṣitavādatte vadikkēṇam. dīkṣitavādam ennū saṁskṛtayāyirikkunna vākkū. EKA HA TV EVA VYĀHṚTIR DĪKṢITAVĀDAḤ SATYAM EVA. ekā ennū avyabhicāriṇi. kāladeśaṇṇaḷkkū takkavaṇṇam vyabhicarikkāte irikkunnatū. aṇṇine irikkunna saṁskṛtavākkukaḷe kkoṇṭu vēṇam vyavaharikkān. saṁskṛtapadaṇṇaḷe kkoṇṭu vyavaharikkunpōḷum arthataḷ satyam āyirikkēṇam ennum collunnu; SATYAM EVA VADA ennatinekkoṇṭu. satyam tanne vadikkēṇam.

DRṢṬAM ŚRUTAM SVĀNUMATAM
SVĀNUBHŪTAM YATHĀRTHATĀ /
KATHANAM SATYAM ITY ĀHUḤ
PARAPĪḌAVIVARJITAM //

evambhūtam āyirippōnnū satyam. satyapratyogi anṛtam. atine vadikkayum arutū. vadikkil prāyaścittam uṇṭu. DĪKṢITAŚ CED ANṚTAM VADED IMAM ME VARUṆA, TATTVĀYĀMI BRAHMAṆĀ, TVAM NO AGNE, SA TVAM NO AGNE ITI CATASRO VARUṆĪR JAPET enna vacanam uṇṭākayāl. i vaṇṇam anṛtavacanatte niṣēdhiccū niṣēdhaprasaṅgathiṅkal niṣēdhāntaraṇṇaḷe ccollunnu śeṣattekkoṇṭu. MĀ SMAYIṢṬHĀ MĀ KAṇḌŪYATHĀ MĀPĀVRTHAḤ. smayanam ennu cirikka. atine cceyyolla. NA JAKṢED DĪKṢITAḤ enna vacanam uṇṭākayāl. kaṇḍūyanam ennu corivuka. atine cceyyolla. NA KAṇḌŪYETA DĪKṢITAḤ enna

vacanam uṇṭākayāl. apāvaraṇam ennū āvaraṇavarjanam. atu śirassiṅkal ttānum. NA PURĀ SOMASYA KRAYĀD APORṆVITA enna vacanam uṇṭākayāl sōmakrayattinnu mupū apagatōṣṇiṣan āyi bbhavikkolā. anantaram̐ smayanakaṇḍūyanaṇṇaḷ anigṛhitēndriyannū saṁbhāvitaṇṇaḷ enniṭṭu tatsaṁbhāvanayiṅkal niyamaavidhiye cceyyunnu śeṣattekkoṇṭu. YADI SMAYĀSĀ APIGRHYA SMAYĀSAI. asahiṣṇutayā smayanam cceyyēṇṭi vannāl paranmār dantatte kāṇāttavaṇṇam vā potti cciriccukoḷḷēṇam. YADI KAṇḌŪYĀSAI KRṢṆAVIṢAṆAYĀ KAṇḌŪYĀSAI. avvaṇṇame asahiṣṇutayā kaṇḍūyanam cceyyēṇṭi vannāl krṣṇaviṣāṇakoṇṭu kaṇḍūyanatte cceytu koḷḷēṇam. YADI VĀCAM VISRJED VAIṢṆAVIM ṚCAM ANUDRAVATĀT. DĪKṢITA VĀCAM YACCHA YAJAMĀNA VĀCAM YACCHA ennu tuṭaṇṇiyuḷḷa vāgyamanavidhiyiṅkal vagvisargam ceytupōyāl vaiṣṇaviyāyirikkunna VIṢṆO TVAM NO ANTAMAḤ ennuḷḷa ṛkkine japi-ccu koḷḷēṇam. MĀ TVĀNYATRA DĪKṢITAVIMITĀT SŪRYO 'BHYUDAGĀT MĀ-BHINIMRUKTA. dīkṣitavimitattiṅkal ninnū anyatra sannāyirikkunna bhavāne abhilakṣiccū sūryan abhyudgamikkayum abhinimrōcanatte ceykayum arutū. dīkṣitavimitam ennū svāyatanatte iviṭe vivakṣiccu. abhyudgamikkayennāl udikkuka. abhinimrōcanatte cceyyuka astamikkuka. sūryanu niyōjyavam̐ cērāyayāl puruṣaparam̐ āyiṭṭu yōjippiccukoḷḷēṇam vākyatte. ennāl udāyāstamanakālaṇṇaḷil svāyatanattil ninnū pravāsam̐ cceyyolla ennu tālparyam. YANI DEVATĀNĀMĀNI YATHĀKHYĀTAM TĀNY ĀCAKṢVA. adēvatānāmaṇṇaḷ uccarikkunnatil viśeṣam̐ uḷḷatukoṇṭu dēvatānāmaṇṇaḷil viśeṣam̐ illennu collunnu ādyam̐. yāvācilava dēvatānāmaṇṇaḷ viṣṇuḷ nārāyaṇaḷ ennu tuṭaṇṇi yuḷḷava. avaaye yathākhyātamāṁ vaṇṇam ākhyānam̐ ceyakyē vēṇṭu. ākhyānam̐ ceyka vadikkuka. ATHA YĀNY ADEVATĀNĀMĀNI YATHĀKHYĀTAM TĀNY ĀCAKṢAṆA UPARIṢṬĀD VICAKṢAṆAM̐ DHEHI. yāvācilava adēvatānāmaṇṇaḷ uḷḷatū bhavadāsaḷ bhavatrātaḷ ityādi, avatte ākhyānam̐ ceytiyaṇṇunnavan avattinu mīte vicakṣaṇapadatte kkūṭe uccarikkēṇam. bhavadāsa vicakṣaṇā bhavatrāta vicakṣaṇā ityādi. CANASITAVATIM VICAKṢAṆAVATIM VĀCAM VADA palavavākyāṇṇaḷe uccarikkeṇṭivarikil naṭē canasita ennu colli paṇayēṇṭatellām̐ paraṇṇū oṭuvil vicakṣaṇa ennum̐ collu. KRṢṆĀJINĀN MĀ VYAVACCHETHSĀḤ. sāṅgam̐ āyirikkunna krṣṇājinattiṅkal ninnu vērpeṭolla. avabhṛtattōḷavum̐ krṣṇājinathiṅkal ninnū vērpeṭolla ennu tālparyam. DAṆḌAC CA. daṇḍattiṅkal ninnum̐ vērpeṭolla. MAITRĀVARUṆĀYA DAṆḌAM̐ PRAYACCHA enna praiśam̐ uṇṭākayāl maitrāvaruṇanāyikkōṇṭu daṇḍatte kkoṭuppōḷavum̐ daṇḍattiṅkal ninnu vērpeṭolla. caśabdatte kkoṇṭu i praiśattiṅkal anuktaṇṇaḷ āyirikkunna yāvācila yamaniyamaṇṇaḷ uṇṭō SOMENA DĪKṢITO NA DADYĀN NA JUHUYĀN NA PACEN NA JAPET. ĀDITA EVA VIBHAJET ennu tuṭaṇṇiyuḷḷavayum̐ kūṭe uktaṇṇaḷ āyi. uktaṇṇaḷ āyirikkunna yamaniyamaṇṇaḷe paripāliccukoḷḷēṇam. saṅkalpiccē yamaniyamaṇṇaḷ uṇṭāvū.

SAṆKALPAMŪLAḤ KĀMO VAI
YAJÑĀḤ SAṆKALPASAM̐BHAVAḤ /
TATHĀNYE YAMADHARMĀS CA
SARVE SAṆKALPAJĀḤ SMṚTAḤ //

APPENDIX

ennu vacanam uṇṭākayāl. uktaññaḥ āyirikkunna yamaniyamakalāpaññaḥ
paripālikkunnērattū avahitan āyiṭṭu vartticcukoḷḷēṇam. ennū adhvaryu
DĪKṢITO 'si enna praiṣattekkonṭu colliyatū.

BIBLIOGRAPHY AND ABBREVIATIONS

IN THE FIELD of Vedic studies there are two excellent bibliographies: Renou (1931) and Dandekar (three volumes: 1946, 1961, 1973). The reader is referred to these for further particulars and for editions and translations of the texts listed under A. The reader who wishes to consult the Ṛgveda is referred to Geldner's translation (1951) and to Renou (1955–1967). For the Taittirīya Saṃhitā of the Black Yajurveda, Keith (1914) may be used. The Śatapatha Brāhmaṇa of the White Yajurveda is readily accessible in the translation by Eggeling (1882–1900, reprinted 1963 and 1966).

A. TEXTS WITH THEIR ABBREVIATIONS

AA	Aitareya Āraṇyaka
AB	Aitareya Brāhmaṇa
AG	(Jaiminiya) Araṇyageyagāna
ĀpGS	Āpastamba Gṛhya Sūtra
ĀpŚS	Āpastamba Śrauta Sūtra
ĀpŚulvaS	Āpastamba Śulva Sūtra
ĀGS	Āśvalāyana Gṛhya Sūtra's
ĀŚS	Āśvalāyana Śrauta Sūtra
AV	Atharvaveda Saṃhitā
BĀU	Bṛhad Āraṇyaka Upaniṣad
BGS	Baudhāyana Gṛhya Sūtra
BhārŚS	Bhāradvāja Śrauta Sūtra
BŚS	Baudhāyana Śrauta Sūtra
BŚulvaS	Baudhāyana Śulva Sūtra
CU	Chāndogya Upaniṣad
GG	(Jaiminiya) Grāmageyagāna
GobhGS	Gobhila Gṛhya Sūtra
HirGS	Hiraṇyakeśi Gṛhya Sūtra
HirŚS	Hiraṇyakeśi Śrauta Sūtra
JA	Jaiminiya Ārcika
JB	Jaiminiya Brāhmaṇa
JŚS	Jaiminiya Śrauta Sūtra
KapS	Kaṣiṭhala Saṃhitā
KŚS	Kātyāyana Śrauta Sūtra
KŚulvaS	Kātyāyana Śulva Sūtra
KB	Kauṣītaki Brāhmaṇa
KhādGS	Khādīra Gṛhya Sūtra
KS	Kāthaka Saṃhitā

BIBLIOGRAPHY

KU	Kena Upaniṣad
LŚS	Lāṭyāyana Śrauta Sūtra
MānŚS	Mānava Śrauta Sūtra
MS	Maitrāyaṇī Saṃhitā
MU	Maitrāyaṇīya Upaniṣad
PārGS	Pāraskara Gṛhya Sūtra
PB	Pañcaviṃśa Brāhmaṇa
RV	Ṛgveda Saṃhitā
SV	Sāmaveda Saṃhitā
ŚB	Śatapatha Brāhmaṇa
ŚGS	Śāṅkhāyana Gṛhya Sūtra
ŚŚS	Śāṅkhāyana Śrauta Sūtra
TA	Taittirīya Āraṇyaka
TB	Taittirīya Brāhmaṇa
TS	Taittirīya Saṃhitā
TU	Taittirīya Upaniṣad
VaikhŚS	Vaikhāṇasa Śrauta Sūtra
VaitŚS	Vaitāna Śrauta Sūtra
VarŚS	Vārāha Śrauta Sūtra
VS (K/M)	Vājasaneyi Saṃhitā (Kāṇva/Mādhyandina)
VŚS	Vādhūla Śrauta Sūtra

B. OTHER PUBLICATIONS

- Allchin, F.R. (1963). *Neolithic Cattle-keepers of South India*. Cambridge.
- Anantha Krishna Iyer, L.K. (1912). *The Cochin Tribes and Castes*, II. Madras-London.
- Anisimov, A.F. (1963). "Cosmological Concepts of the Peoples of the North." *Studies in Siberian Shamanism*, ed. H.N. Michael. Toronto. 157-229.
- Bailey, H.W. (1957). "Dvārā Matinām." *Bulletin of the School of Oriental and African Studies*, 20.41-59.
- Bake A.A. (1935). "The Practice of Sāmaveda." *Proceedings of the Seventh All-India Oriental Conference*. Baroda. 143-155.
- Basham, A.L. (1954). *The Wonder That Was India*. New York.
- Bhandarkar, D.R. (1945). "Can Women Perform Śrauta Sacrifices of Their Own Accord?" *B.C.Law Volume*. Calcutta. I, 159-163.
- Bharatha Iyer, K. (1955). *Kathakali. The Sacred Dance-Drama of Malabar*. London.
- Bhardwaj, S.M. (1973). *Hindu Places of Pilgrimage in India*. Berkeley, Los Angeles, London.
- Bhattacharyya, T. (1948). *A Study on Vāstuvidyā or Canons of Indian Architecture*. Patna.

BIBLIOGRAPHY

- Biardeau, M. and C. Malamoud (1976). *Le sacrifice dans l'Inde ancienne*. Paris.
- Bodewitz, H.W. (1973). *Jaiminiya Brāhmaṇa I, 1-65, Translation and Commentary, with a study of Agnihotra and Prāṇāgnihotra*. Leiden.
- Bottéro, J. (1973). "Notes sur le feu dans les textes mésopotamiens." *Le feu dans le proche-orient antique*. Leiden.
- Boyce, M. (1975). "On the Zoroastrian Temple Cult of Fire." *Journal of the American Oriental Society*, 95.454-465.
- Brough, J. (1950). "The Meaning of *ni√hnu* in the Brāhmaṇas." *Siddheshwar Varma Commemoration Volume*. I, 126-130.
- _____. (1953). *The Early Brahmanical System of Gotra and Pravara*. Cambridge.
- _____. (1971). "Soma and *Amanita muscaria*." *Bulletin of the School of Oriental and African Studies*, 34.331-362.
- Brown, W.N. (1931). "The Sources and Nature of *puruṣa* in the *Puruṣasūkta* (Rigveda 10.91)." *Journal of the American Oriental Society*, 51.108-118.
- _____. (1942). "The Creation Myth of the Rig Veda." *Journal of the American Oriental Society*, 62.85-98.
- Brownson, C.L., ed. (1908). *Xenophon's Hellenica*. New York.
- Burkert, W. (1979). *Structure and History in Greek Mythology and Ritual*. Berkeley, Los Angeles, London.
- Burrow, T. (1973). *The Sanskrit Language*. London.
- Caland, W. (1896). *Die altindischen Todten- und Bestattungsgebräuche*. Amsterdam.
- _____. (1912). "De Archaeologische vondsten in de heuvels van Lauriya." *Verslagen en Mededelingen der Koninklijke Akademie van Wetenschappen, Afd. Letterkunde, 4e Reeks*, 11.378-385.
- _____. (1921-1928). *Das Śrautasūtra des Āpastamba*. Göttingen, Leipzig, Amsterdam. I-III.
- _____. (1924). "Zur Übersetzung des Taittirīyasamhitā." *Acta Orientalia*, 2.22-31.
- _____. and V. Henry (1906). *L'Agnistoma: description complète de la forme normale du sacrifice de Soma dans le culte védique*. 2 vols. Paris.
- Campbell, J. (1864). *A Personal Narrative of Thirteen Years Service Amongst the Wild Tribes of Khondistan for the Suppression of Human Sacrifice*. London.
- Chadwick, N.K. (1931). "The Kite: A Study in Polynesian Tradition." *Journal of the Royal Anthropological Institute*, 61.455-491, Plates LV-LVII.
- Colebrooke, H.T. (1805). "On the Vedas, or Sacred Writings of the Hindus." *Asiatick Researches* 8.369-476, in: *Miscellaneous Essays*, II. London 1873. 8-102.
- Converse, H.S. (1974). "The Agnicayana Rite; Indigenous Origin?" *History of Religion*, 14.81-95.

BIBLIOGRAPHY

- Coomaraswamy, A.K. (1939). "Svayamātr̥ṇṇā: Janua Coeli." *Zalmoxis*, 2.3-51.
- _____. (1942). "Ātmayajña: Self-Sacrifice." *Harvard Journal of Asiatic Studies*, 6.358-398.
- Crooke, W. (1896). *The Popular Religion and Folklore of Northern India*. Reprint 1972. Delhi.
- Dandekar, R.N. (1945). "Yama in the Vedas." *B.C. Law Volume*. Calcutta. I, 194-209.
- _____. (1946, 1961, 1973). *Vedic Bibliography*, I, II, III. Poona.
- _____. (1965). "Vedic Religion and Mythology: A Survey of the Work of Some Western Scholars." *Journal of the University of Poona, Humanities Section*, 21.1-53.
- _____, C.G. Kashikar, and others (1958-1973). *Śrautakośa: Encyclopaedia of Vedic Sacrificial Ritual*. Poona.
- Dange, S. A. (1970). *Pastoral Symbolism from the R̥gveda*. Poona.
- _____. (1971). *Vedic Concept of "Field" and the Divine Fructification*. Bombay.
- De Zoete, B. (1953). *The Other Mind. A Study of Dance and Life in South India*. London.
- Dumont, L. (1953). "Définition structurale d'un dieu populaire tamoul: AiyāNār, le Maître." *Journal Asiatique*, 241.255-270.
- Dumont, P.-E. (1927). *L'Āśvamedha*. Paris.
- _____. (1939). *L'Agnihotra*. Baltimore.
- _____. (1951). "The Special Kinds of Agnicayana (or Special Methods of Building the Fire Altar) According to the Kaṭhas in the Taittirīya Brāhmaṇa." *Proceedings of the American Philosophical Society*, 95.628-675.
- _____. (1957). "A Note on Taittirīya-Saṃhitā 5.2.8.5 and Śatapatha-Brāhmaṇa 7.5.1.1." *S.K. Belvalkar Felicitation Volume*. Banaras.
- Dundes, A. and V. P. Vatuk (1974). "Some Characteristic Meters of Hindi Riddle Prosody." *Asian Folklore Studies*, 33.85-153.
- Edgerton, F. (1929). "The Upaniṣads: What do They Seek, and Why?" *Journal of the American Oriental Society*, 48.97-121.
- Eggeling, J. (1882-1900 = 1966). *The Śatapatha Brāhmaṇa*, I-V. Delhi, Patna, Varanasi.
- Eiseley, L. C. (1954). "Man the Fire-Maker." *Scientific American*, 191:193, 52-57.
- Eliade, M. (1964). *Shamanism: Archaic Techniques of Ecstasy*. New York.
- Emeneau, M. B. (1949). "The Strangling Figs in Sanskrit Literature." *University of California Publications in Classical Philology*, 13.345-370.
- Erkkara Rāman Nambūtiri (1976). *Āmnāyamathanam*. Tavanur. In Malayalam.
- Faddegon, B. (1927). "Ritualistic Dadaism." *Acta Orientalia*, 5.177-196.
- Fewkes, J.W. (1920). "Fire Worship of the Hopi Indians." *Annual Report of the Board of Regents of the Smithsonian Institution*, 589-610.
- Findeisen, H. (1956). "Der Adler als Kulturbringer im nordasiatischen

BIBLIOGRAPHY

- Raum und in der amerikanischen Arktis." *Zeitschrift für Ethnologie*, 81.70-82.
- _____. (1957). *Schamanentum dargestellt am Beispiel der Besessenheitspriester nordeurasatischer Völker*. Stuttgart.
- Findly, E.B. (1978). "Aspects of Agni: Functions of the R̥gvedic Fire." Ph. D. dissertation. Yale University. New Haven.
- Fischer, R. (1958). "Pharmacology and Metabolism of Mescaline." *Revue Canadienne de Biologie*, 17.389-409.
- Flattery, D.S. (forthcoming). *Peganum Harmala L.: The Indo-Iranian Drug of Truth*.
- Forbes, R.J. (1958). *Studies in Ancient Technology*. Leiden.
- Frazer, J.G. (1958). *The Golden Bough*. One Volume Abridged Edition. New York.
- Freud, S. (1907). "Obsessive Acts and Religious Practices." In: *Collected Papers*, II. London, 1953. 25-35.
- Geldner, K.F. (1951). *Der Rig-Veda*. Cambridge, Mass.
- _____. (1957). *Der Rig-Veda IV: Namen- und Sachregister*. Ed. J. Nobel. Cambridge, Mass.
- Ghurye, G.S. (1964). *Indian Sadhus*. Bombay.
- Gilbert, W.H. (1947). "New Fire Ceremonialism in America." *Revista del Instituto de Antropología de la Universidad Nacional de Tucuman*, 3: 233-317.
- Gonçalves, D. (1955). *Historia do Malavar*. Ed. J. Wicki. Münster.
- Gonda, J. (1943). *Ursprung und Wesen des indischen Dramas*. Leiden.
- _____. (1954). *Aspects of Early Viṣṇuism*. Utrecht.
- _____. (1957). *Some Observations on the Relations Between "Gods" and "Powers" in the Veda, à propos of the Phrase "Sūnuḥ Sahasah."* The Hague.
- _____. (1959). *Epithets in the R̥gveda*. The Hague.
- _____. (1960). *Die Religionen Indiens I: Veda und älterer Hinduismus*, Stuttgart.
- _____. (1965). *Change and Continuity in Indian Religion*. London. The Hague, Paris.
- _____. (1965a). *The Savayajñas*. Amsterdam.
- _____. (1966). *Loka: World and Heaven in the Veda*. Amsterdam.
- _____. (1970). *Viṣṇuism and Śivaism: A Comparison*. London.
- _____. (1974). "Dumézil's Tripartite Ideology: Some Critical Observations." *The Journal of Asian Studies*, 34.139-149.
- _____. (1977). *The Ritual Sūtras*. Wiesbaden.
- Government of India (1958). *Report of the Sanskrit Commission 1956-1957*. Delhi.
- Grassmann, H. (1873). *Wörterbuch zum Rigveda*. Leipzig.
- Gray, J.E.B. (1959a). "An Analysis of R̥gvedic Recitation." *Bulletin of the School of Oriental and African Studies*, 22.86-94.
- _____. (1959b). "An Analysis of Nambudiri R̥gvedic Recitations and the

BIBLIOGRAPHY

- Nature of the Vedic Accent." *Bulletin of the School of Oriental and African Studies*, 22.499-530.
- Greene, D. and R. Lattimore (1959). *The Complete Greek Tragedies I: Aeschylus*. Chicago.
- Harrison, H.S. (1954). "Fire-Making, Fuel, and Lighting." *A History of Technology*. Ed. C. Singer, E.J. Holmyard and A.R. Hall. Oxford. 216-237.
- Heesterman, J.C. (1957). *The Ancient Indian Royal Consecration*. The Hague.
- _____. (1959). "Reflections on the Significance of the Dakṣiṇā." *Indo-Iranian Journal*, 3.241-258.
- _____. (1962). "Vrātya and Sacrifice." *Indo-Iranian Journal*, 6.1-37.
- _____. (1964). "Brahmin, Ritual and Renouncer." *Wiener Zeitschrift für die Kunde Süd- und Ostasiens*, 8.1-31.
- _____. (1967). "The Case of the Severed Head." *Wiener Zeitschrift für die Kunde Süd- und Ostasiens*, 11.22-43.
- Heim, R. (1963). *Les champignons toxiques et hallucinogènes*. Paris.
- Heizer, R.F. (1963). "Domestic Fuel in Primitive Society." *Journal of the Royal Anthropological Institute*, 93.186-194.
- Hillebrandt, A. (1880). *Das altindische Neu- und Vollmondsopfer*. Jena.
- _____. (1897). *Ritual-Literatur: Vedische Opfer und Zauber*. Strassburg.
- _____. (1927). *Vedische Mythologie*, I-II. Breslau (reprint Hildesheim).
- Hiltebeitel, A. (1976). "The Burning of the Forest Myth." *Hinduism: New Essays in the History of Religions*. Ed. B.L. Smith. Leiden. 208-224.
- Hough, W. (1926). *Fire as an Agent in Human Culture*. Washington, D.C.
- _____. (1928). *Collection of Heating and Lighting Utensils in the United States National Museum*. Washington, D.C.
- Howard, W. (1977). *Sāmavedic Chant*. New Haven.
- Hu Sai-lan (1977). *Style Transformed: A Special Exhibition of Works by Five Late Ming Artists*. Taipei.
- Hubert, H. and M. Mauss (1909). "Essai sur la nature et la fonction du sacrifice." *Mélanges d'histoire et des religions*, 1-130.
- Hutton, J.H. (1926). *The Angami Nagas*. London.
- Huxley, J., ed. (1966). "A Discussion on Ritualization of Behavior in Animals and Man." *Philosophical Transactions of the Royal Society of London*, Series B, No. 772, Vol. 251.
- Ikari, Y. (1975). "Ukhā to Mahāvīra." *Journal of Indian and Buddhist Studies*, 23.1057-1046.
- Ingalls, D. (1959). "The Brahman Tradition." *Traditional India: Structure and Change*. Ed. M. Singer. Philadelphia. 3-9.
- _____. (1971). "Remarks on Mr. Wasson's Soma." *Journal of the American Oriental Society*, 91.188-191.
- Innes, C.A. (1951), *Malabar*. Madras.
- Kaelber, W.O. (1976). "Tapas, Birth and Spiritual Rebirth in the Veda." *History of Religion*, 15.343-386.
- Kane, P.V. (1941). *History of Dharmaśāstra*. Vol. II. Poona.

BIBLIOGRAPHY

- Karmarkar, A.P. (1942). "The Puruṣasūkta (R̥gveda X.90) and the Mystic Glorification of the Human Victim." *Journal of the Royal Asiatic Society, Bombay Branch*, 18.91-93.
- Kashikar, C.G. (1958). "The Present-Day Vedic Ritual in India." *Revashanker Becharbhai Trivedi, Abhinandana Grantha*. Madras. 56-64.
- _____. (1964). "The Vedic Sacrificial Rituals Through the Ages." *Indian Antiquary*. Third Series. 1.77-89.
- _____. (1968). *A Survey of the Śrauta-sūtras*. Bombay.
- _____. (1969). "Pottery in the Vedic Literature." *Indian Journal of History of Science*, 4.15-26.
- Keith, A.B. (1914). *The Veda of the Black Yajus School entitled Taittiriya Saṃhitā*, I-II. Cambridge, Mass.
- _____. (1920). *Rigveda Brāhmaṇas. The Aitareya and Kauṣītaki Brāhmaṇas of the Rigveda*. Cambridge, Mass.
- _____. (1925). *The Religion and Philosophy of the Veda and Upanishads*, I-II. Cambridge, Mass.
- Kirfel, W. (1935). "Vom Steinkult in Indien." *Studien zur Geschichte und Kultur des nahen und fernen Ostens; Festschrift Paul Kahle*. Leiden. 163-172.
- _____. (1951). "Der Aśvamedha and der Puruṣamedha." *Beiträge zur indischen Philologie und Altertumskunde: Festschrift Walther Schubring*. Hamburg. 39-50.
- Knipe, D.M. (1972). "One Fire, Three Fires, Five Fires: Vedic Symbols in Transition." *History of Religion*, 12.28-41.
- _____. (1975). *In the Image of Fire: Vedic Experiences of Heat*. Delhi-Varanasi, Patna.
- Kosambi, D.D. (1950). "On the Origin of Brahmin Gotras." *Journal of the Royal Asiatic Society, Bombay Branch*, 26.21-80.
- _____. (1956). *An Introduction to the Study of Indian History*. Bombay.
- _____. (1972). *The Culture and Civilization of Ancient India in Historical Outline*. Delhi.
- Kramrisch, S. (1975). "The Mahāvīra Vessel and the Plant Pūtika." *Journal of the American Oriental Society*, 95.222-235.
- Kuhn, A. (1859). *Die Herabkunft des Feuers und des Göttertranks*. Gütersloh.
- Kuiper, F.B.J. (1962). "The Three Strides of Viṣṇu." *Indological Studies in Honor of W. Norman Brown*. New Haven. 137-151.
- _____. (1970). "Review of Wasson (1968)." *Indo-Iranian Journal*, 12.279-285.
- Kunjunni Raja, K. (1961). "Kerala Pronunciation of Sanskrit." *The Adyar Library Bulletin*, 25.461-476.
- _____. (1964). "The Sanghakkali of Kerala." *Bulletin of the Institute of Traditional Culture, Madras University*. Part II, 169-178.
- Lévi, S. (1898 = 1966). *La doctrine du sacrifice dans les Brāhmaṇas*. Paris.
- Lévi-Strauss, C. (1971). *L'homme nu*. Paris.
- Levy, J. and J.F. Staal (1968). *The Four Vedas*. Record Album. New York.

BIBLIOGRAPHY

- Lippert, J. (1941). *The Evolution of Culture*. New York.
- Lloyd, G. and D. (1971). *Birds of Prey*. Toronto, New York, London.
- Logan, W. (1887). *Malabar*. I-II. Madras.
- Longhurst, A.H. (1936). *The Story of the Stūpa*. Colombo.
- Lorenzen, D.N. (1972). *The Kāpālikas and Kālāmukhas. Two Lost Saivite Sects*, Berkeley. Los Angeles.
- Lüders, H. (1951). *Varuṇa*, I-II. Göttingen.
- Macdonald, A.W. (1952). "A propos de Prajāpati." *Journal Asiatique*, 240. 323-338.
- _____. (1975). "On Prajāpati." *Essays on the Ethnology of Nepal and South Asia*. Kathmandu. 1-13.
- MacLeod, W.C. (1925). "Fuel and Early Civilization." *American Anthropologist*, new series, 27.344-346.
- Malamoud, C. (1975). "La brique percée. Sur le jeu du vide et du plein dans l'Inde brāhmanique." *Nouvelle Revue de Psychanalyse*, 11.205-222.
- _____. (1976). "Terminer le sacrifice: Remarques sur les honoraires rituels dans le brahmanisme." In M. Biarreau and C. Malamoud (1976), *Le sacrifice dans l'Inde ancienne*. Paris. 155-204.
- Mayrhofer, M. (1953). *Kurzgefasstes etymologisches Wörterbuch des Altindischen*. Heidelberg.
- Mencher, J. (1966a). "The Namboodiri Brahmins of Kerala." *Natural History*, 75.14-21.
- _____. (1966b). "Namboodiri Brahmins: An Analysis of a Traditional Elite in Kerala." *Journal of Asian and African Studies*, 1.7-20.
- _____. and H. Goldberg (1967). "Kinship and Marriage Regulations among the Namboodiri Brahmins of Kerala." *Man*, 2.87-106.
- Minard, A. (1936). *La subordination dans la prose védique*. Paris.
- _____. (1949). *Trois énigmes sur les cent chemins: Recherches sur le Śatapatha Brāhmaṇa*, I. Paris.
- Mooss, N.S. (1973). *The Travancore Anchal*. Kottayam.
- Mujumdar, D.C., ed. (1950). *Encyclopedia of Indian Physical Culture*. Baroda.
- Mus, P. (1935). *Barabudur: esquisse d'une histoire du bouddhisme fondée sur la critique archéologique des textes*, I. Hanoi.
- _____. (1953). "Le mythe et l'histoire dans l'Inde à propos du Puruṣasūkta (R.S.X.90)." *Eventail de l'histoire vivante: Hommage à Lucien Febvre*. Paris. II, 11-18.
- Mylius, K. (1967). "Die Ideenwelt des Śatapatha-Brāhmaṇa." *Wissenschaftliche Zeitschrift der Karl-Marx-Universität Leipzig*, 16.47-55.
- _____. (1967). "Der erste Adhyāya des Āśvalāyana-śrautasūtra." *Zeitschrift für Missionswissenschaft und Religionswissenschaft*, 51.245-373.
- _____. (1968). "Der Samsava." *Wissenschaftliche Zeitschrift der Karl-Marx-Universität Leipzig*, 17.117-137.
- _____. (1968). "Der Sarvamedha." *Wissenschaftliche Zeitschrift der Karl-Marx-Universität Leipzig*, 17.275-277.

BIBLIOGRAPHY

- _____. (1972). "Der zweite Adhyāya des Āśvalāyana-śrautasūtra." *Acta Orientalia*, 34.95-162.
- _____. (1972). "Das geographische Milieu der mittelvedischen Literatur." *Mitteilungen des Instituts für Orientforschung*. Berlin. 17.369-382.
- _____. (1974). "Die Rolle des vedischen Rituals in sozialen Konflikten." *Zeitschrift des Zentralen Rates für Asien-, Afrika- und Lateinamerika Wissenschaften in der DDR*, 1.123-134.
- _____. (1976). "Durchführung eines grossen vedischen Somaopfers, Kerala 1975." *Ethnographisch-archäologische Zeitschrift*, 17.111-126.
- Nachtigall, H. (1953). "Die erhöhte Bestattung in Nord- und Hochasien." *Anthropos*, 48.44-70.
- Nagy, G. (1974). "Six Studies of Sacral Vocabulary Relating to the Fire-place." *Harvard Studies in Classical Philology*, 78.71-106.
- Narten J. (1960). "Das Vedische Verbum math." *Indo-Iranian Journal*, 4.121-135.
- Nebesky-Wojkowitz, R. de (1951). "Ancient Funeral Ceremonies of the Lepchas." *The Eastern Anthropologist*, 5.27-40.
- _____. (1952). "Prehistoric Beads from Tibet." *Man*, 52.131-132 (art. 183).
- Needham, J. (1959-1974). *Science and Civilization in China*, III-V. Cambridge.
- Nehru, J. (1946). *The Discovery of India*. London.
- Nilsson, M.P. (1923). "Fire-Festivals in Ancient Greece." *Journal of Hellenic Studies*, 43. 144-148.
- Nölle, W. (1953). "Schamanistische Vorstellungen im Shaktismus." *Jahrbuch des Museums für Völkerkunde zu Leipzig*, 11.41.
- Oakley, K. (1955). "Fire as Palaeolithic Tool and Weapon." *Proceedings of the Prehistoric Society*, 21.36-48.
- _____. (1956). "The Earliest Fire-Makers." *Antiquity: A Quarterly Review of Archaeology*, 118.102-107.
- _____. (1958). "Use of Fire by Neanderthal Man and his Precursors." *Neanderthal Centenary*. Ed. G.H.R. Von Koenigswald. Utrecht. 267-269.
- _____. (1961). "On Man's Use of Fire, with Comments on Tool-Making and Hunting." *Social Life of Early Man*. Ed. S.L. Washburn. Chicago. 176-193.
- O'Flaherty, W.D. (1973). *Asceticism and Eroticism in the Mythology of Śiva*. London, New York, Toronto.
- _____. (1975). *Hindu Myths*. Harmondsworth.
- _____. (1976). *The Origins of Evil in Hindu Mythology*. Berkeley, Los Angeles.
- Oldenberg, H. (1919). *Vorwissenschaftliche Wissenschaft. Die Weltanschauung der Brāhmaṇa-Texte*. Göttingen.
- Oliphant, S. G. (1920). "The Vedic Press-Stones." *Studies in Honor of Maurice Bloomfield*. New Haven. 225-250.

BIBLIOGRAPHY

- Padmanabha Menon, K. P. (1924, 1933). *History of Kerala*, vols. I, III, Ernakulam.
- Parpola, A. (1968–1969). *The Śrautasūtras of Lāṭyāyana and Drāhyāyana and Their Commentaries*. Helsinki.
- _____. (1973). *The Literature and Study of the Jaiminiya Sāmaveda in Retrospect and Prospect*. Helsinki.
- _____. (1976). "Interpreting the Indus Script, II." *Studia Orientalia*, 45.125–160.
- _____, S. Koskeniemi, S. Parpola, and P. Aalto (1969). *Progress in the Decipherment of the Proto-Dravidian Indus Script*. Copenhagen.
- _____. (1970). *Further Progress in the Indus Script Decipherment*. Copenhagen.
- Paul, R. A. (1978). Review of *Altar of Fire*. *American Anthropologist*, 80.197–199.
- Peake, H. J. (1933). *Early Steps in Human Progress*. Philadelphia.
- Potdar, K. R. (1953). *Sacrifice in the Rgveda*. Bombay.
- Pritchard, J. B., ed. (1955). *Ancient Near Eastern Texts Relating to the Old Testament*. Princeton.
- Puhvel, J. (1970). "Aspects of Equine Functionality." In Puhvel, J., ed., *Myth and Law Among the Indo-Europeans*. Berkeley and Los Angeles.
- Raghavan, V. (1957). "Present Position of Vedic Chanting and Its Future," *Bulletin of the Institute of Traditional Cultures*. Madras. 48–69.
- _____. (1962). *The Present Day Position of Vedic Recitation and Vedic Śākhās*. Kumbakonam.
- Raikes, R.L. and R.H. Dyson (1961). "The Prehistoric Climate of Baluchistan and the Indus Valley." *American Anthropologist*, 63.265–281.
- Raja, K. Ramavarma (1910). "The Brahmins of Malabar." *Journal of the Royal Asiatic Society*, 625–639.
- Rao, M.S.A. (1957). *Social Change in Malabar*. Bombay.
- Rau, W. (1957). *Staat und Gesellschaft im alten Indien nach den Brāhmaṇa-Texten dargestellt*. Wiesbaden.
- Renou, L. (1931). *Bibliographie védique*. Paris.
- _____. (1939). "La maison védique." *Journal Asiatique*, 231.481–504.
- _____. (1947). *Les écoles védiques et la formation du Véda*. Paris.
- _____. (1950). "The Vedic Schools and the Epigraphy." *Siddha Bhārati. Papers in Honour of Sidheshwar Varma*. Hoshiarpur. II, 214–221.
- _____. (1950). "Récitations du Véda." *Sanskrit et Culture*. Paris.
- _____. (1953). *Religions of Ancient India*. London.
- _____. (1954). *Vocabulaire du rituel védique*. Paris.
- _____. (1955). "Les hymnes spéculatifs de l'Atharvaveda." *Bulletin de la Maison Franco-Japonaise*. Tokyo, nouvelle série. Tome IV:I, 31–48.
- _____. (1955a). "Atharva-Véda et rituel." *Journal Asiatique*, 243.417–438.
- _____. (1955–1967). *Études védiques et Pāṇinéennes*, I–XVI. Paris.

BIBLIOGRAPHY

- _____. (1958). *Études sur la vocabulaire du Rgveda*, première série. Pondichéry.
- _____. (1960). *Le destin du Véda dans l'Inde, Études védiques et pāṇinéennes*, 6. Paris.
- _____. (1963). "Sur le genre du sūtra dans la littérature sanskrite." *Journal Asiatique*, 251.165–216.
- _____. and J. Filliozat (1947). *L'Inde classique: manuel des études indiennes*, I. Paris.
- Rogerius, A. (1915). *De open-deure tot het verborgen heydendom*. Ed. W. Caland. The Hague.
- Rolland, P. (1973). *Le Mahāvraṭa: Contribution à l'étude d'un rituel solennel védique*. Göttingen.
- Rönnow, K. (1929). "Zur Erklärung des Pravargya, des Agnicayana und der Sautrāmaṇī." *Le monde oriental*, 23.113–173.
- Ruben, W. (1939). *Eisenschmiede und Dämonen in Indien*. Leiden.
- _____. (1940). "Schamanismus im alten Indien." *Acta Orientalia*, 18.164–205.
- Saraswati, B. and N.K. Behura (1966). *Pottery Techniques in Peasant India*. Calcutta.
- Sauer, C.O. (1961). "Fire and Early Man," *Paideuma: Mitteilungen zur Kulturkunde*, 7.399–407.
- Sauvé, J.L. (1970). "The Divine Victim: Aspects of Human Sacrifice in Viking Scandinavia and Vedic India." *Myth and Law Among the Indo-Europeans*. Ed. J. Puhvel. Berkeley and Los Angeles. 173–191.
- Schafer, E.H. (1961). *Tu Wan's Stone Catalogue of Cloudy Forest: A Commentary and Synopsis*. Berkeley and Los Angeles.
- Schmidt, H.P. (1968). *Brhaspati und Indra. Untersuchungen zur vedischen Mythologie und Kulturgeschichte*. Wiesbaden.
- Schneider, U. (1971). *Der Somaraub des Manu. Mythos und Ritual*. Wiesbaden.
- Schultes, R. E. (1969). "Hallucinogens of Plant Origin." *Science*, 163.245–254.
- Schwab, J. (1886). *Das altindische Thieropfer*. Erlangen.
- Séchan, L. (1951). *Le mythe de Prométhée*. Paris.
- Seidenberg, A. (forthcoming). "The Ritual Origin of the Circle and Square."
- Shende, N. J. (1965). "The Puruṣa-Sūkta (RV 10.90) in the Vedic Literature." *Journal of the University of Poona*, 23.45–51.
- Silburn, L. (1955). *Instant et cause. Le discontinu dans la pensée philosophique de l'Inde*. Paris.
- Sowerby, A. de C. (1940). *Nature in Chinese Art*. New York.
- Soymié, M. (1954). "Le Lo-feou Chan: Étude de géographie religieuse." *Bulletin de l'école française d'extrême-orient*, 48.1–139.
- Srinivasan, D. (1973). "Saṃdhyā: Myth and Ritual." *Indo-Iranian Journal*, 15.161–178.
- Staal, J. F. (1958). "Notes on Some Brahmin Communities of South India." *Arts and Letters. Journal of the Royal India, Pakistan and Ceylon Society*, 32.1–7.

BIBLIOGRAPHY

- _____. (1959). "Über die Idee der Toleranz im Hinduismus." *Kairos. Zeitschrift für Religionswissenschaft und Theologie*, 1.215-218.
- _____. (1961). *Nambudiri Veda Recitation*. The Hague.
- _____. (1963). "Report on Vedic Rituals and Recitations." *Year Book of the American Philosophical Society*, 607-611.
- _____. (1964). *Vedic Ritual in South India*. (Film) Utrecht.
- _____. (1967). *Word Order in Sanskrit and Universal Grammar*. Dordrecht.
- _____. (1968). "The Twelve Ritual Chants of the Nambudiri Agniṣṭoma." *Festschrift F. B. J. Kuiper*. The Hague. 409-429.
- _____. (1971). "Some Vedic Survivals." Unpublished.
- _____, ed. (1972). *A Reader on the Sanskrit Grammarians*. Cambridge, Mass., London.
- _____. (1974). "The Origin and Development of Linguistics in India." *Essays in the History of Linguistics*. Ed. D. Hymes. Bloomington. 63-74.
- _____. (1975). *Exploring Mysticism: A Methodological Essay*. Berkeley, Los Angeles, London.
- _____. (1978). "The Ignorant Brahmin of the Agnicayana." *Annals of the Bhandarkar Oriental Research Institute*, 60. 337-348.
- _____. (1979a). "Oriental Ideas on the Origin of Language." *Journal of the American Oriental Society*, 99.1-14.
- _____. (1979b). "Comment: Altar of Fire." *American Anthropologist* 81. 346-347.
- _____. (1979c). "Ritual Syntax." *Sanskrit and Indian Studies. Essays in Honor of Daniel H. H. Ingalls*. Ed. N. Nagatomi, B. K. Matilal, and J. Masson. Dordrecht 119-142.
- _____. (1979d). "The Meaninglessness of Ritual." *Numen. International Review for the History of Religions*, 26.2-22.
- _____. (1982). *The Science of Ritual*. Poona.
- Stein, A. (1921). *Serindia: Detailed Report of Explorations in Central Asia and Westernmost China*. Oxford.
- _____. (1928). *Innermost Asia: Detailed Report of Explorations in Central Asia, Kan-su and Eastern Iran*. Oxford.
- Stein, R. (1942). "Jardins en miniature d'extrême-orient." *Bulletin de l'école française d'extrême-orient*, 42.1-104.
- Sternberg, L. (1930). "Der Adlerkult bei den Völkern Sibiriens." *Archiv für Religionswissenschaft*, 28. 125-153.
- Sugathan, N. (1976). *Gangadharan on Law of Land Reforms in Kerala*. Cochin.
- Thibaut, G. (1875-77). *The Śulvasūtra of Baudhāyana, The Pandit*. 292-298 (May 1875), 17-22 (June 1875), 44-50 (July 1875), 72-74 (Aug. 1875), 139-146 (Nov. 1875), 166-170 (Dec. 1875), 186-194 (Jan. 1876), 209-218 (Feb. 1876), 316-322 (Oct. 1876), 556-578 (Feb. 1877), 626-642 (March 1877), 692-706 (April 1877), 761-770 (May 1877).
- Thieme, P. (1938). *Der Fremdling im Ṛgveda*. Leipzig.
- _____. (1952). *Studien zur indogermanischen Wortkunde und Religionsge-*

BIBLIOGRAPHY

- _____. *schichte*, Leipzig.
- _____. (1953). *Die Heimat der indogermanischen Gemeinsprache*. Mainz.
- _____. (1950). *Mitra and Aryaman*. New Haven.
- Thite, G. U. (1970). "Significance of Dikṣā." *Annals of the Bhandarkar Oriental Research Institute*, 51. 163-173.
- _____. (1975). *Sacrifice in the Brāhmaṇa-Texts*. Poona.
- Thomsen, V. (1924). "Alttürkische Inschriften aus der Mongolei." *Zeitschrift der deutschen morgenländischen Gesellschaft*, 78.121-175.
- Tsuji, N. (1952). *On the Relation Between Brāhmaṇas and Śrautasūtras*. Tokyo (in Japanese, with English summary).
- _____. (1970). *Existent Yajurveda Literature*. Tokyo (in Japanese).
- Van Buitenen, J.A.B. (1962). *The Maitrāyaṇīya Upaniṣad*. The Hague.
- _____. (1968). *The Pravargya*. Poona.
- Van de Broek, R. (1972). *The Myth of the Phoenix According to Classical and Early Christian Traditions*. Leiden.
- Van Gelder, J.M. (1919, 1921, 1961). *Mānava-śrautasūtra*. Leiden, Leipzig, New Delhi.
- Van Gennep, A. (1909). *Les rites de passage*. Paris.
- _____. (1911). "De la méthode à suivre dans l'étude des rites et des mythes." *Revue de l'université de Bruxelles* (English translation in: Waardenburg 1973, 287-300).
- Velankar, H. D. (1962). "Gharma and Oman in the Atri Legend." *Indological Studies in Honor of W. Norman Brown*. New Haven. 228-237.
- Venkatachalam, V. (1958). "The Sālagrāma—A Study." *The Vikram*, 2.105-120.
- Vernant, J.-P. (1965). *Mythe et pensée chez les grecs: études de psychologie historique*. Paris.
- Waardenburg, J., ed. (1973). *Classical Approaches to the Study of Religion*. The Hague, Paris.
- Waser, P. G. (1967). "The Pharmacology of *Amanita muscaria*." *Ethnopharmacologic Search for Psychoactive Drugs*. U.S. Public Health Service Publication No. 1965. 419-439.
- Wasson, R. G. (1968). *Soma: Divine Mushroom of Immortality*. New York.
- _____. (1970). "Soma: Comments Inspired by Professor Kuiper's Review." *Indo-Iranian Journal*, 12.286-298.
- _____. (1971). "The Soma of the Rig-Veda: What Was It?" *Journal of the American Oriental Society*, 91. 169-187.
- _____. (1972). *Soma and the Fly-Agaric: Rejoinder to Professor Brough*. Cambridge, Mass.
- Weber, A. (1850). "Zwei Sagen aus dem Čatapatha-Brāhmaṇa über Einwanderung und Verbreitung der Ärier in Indien, nebst einer geographisch-geschichtlichen Skizze aus dem weissen Yajus." *Indische Studien*, 1.161-232.
- _____. (1864). "Über Menschenopfer bei den Indern der vedischen Zeit."

BIBLIOGRAPHY

- Zeitschrift der deutschen morgenländischen Gesellschaft*, 18.262-287.
 _____ (1868). *Indische Streifen*. Berlin. 54-89.
 _____ (1873). "Zur Kenntniss des vedischen Opferrituals (Fortsetzung)." *Indische Studien*, 13.217-292.
 Wheeler, M. (1968). *The Indus Civilization*. Cambridge.
 Widengren, G. (1965). *Die Religionen Irans*. Stuttgart.
 _____ (1969). *Der Feudalismus im alten Iran*. Köln, Opladen.
 Wikander, S. (1946). *Feuerpriester in Kleinasien und Iran*. Lund.
 Wilbert, J. (1967). "Secular and Sacred Functions of the Fire Among the Warac." *Antropologica: Organo del Instituto Caribe de Antropología y Sociología de la Fundación La Salle de Ciencias Naturales*, 19.3-23.
 Yalman, N. (1963). "On the Purity of Women in the Castes of Ceylon and Malabar." *Journal of the Royal Anthropological Institute*, 93:1.25-58.
 Young, E. (1929). *The Tangle-Coated Horse*. New York.
 Zaehner, R.C. (1955). *Zurvan. A Zoroastrian Dilemma*. Oxford.
 Zimmer, H. (1955). *The Art of Indian Asia*, I-II. New York.

